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APRIL 1986

Starship's
DON
BALDWIN

TED
McKENNA

The Legendary
RAY
McKINLEY

Ed Shaughnessy

Plus:

- Alan White: Style & Analysis
- John Stacey's Nashville Perspective
- Pete Magadini On Listening
- Philly Joe Solo Transcription

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Features

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ED SHAUGHNESSY

Photo by Rick Malkin

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Equipment Wise

If you're a regular reader *of Modern Drummer,* you've probably noticed the messages that have been appearing in the past several issues regarding the new *Modern Drummer Equipment Annual.* Scheduled for release in mid-June, *MD's Equipment Annual promises* to be, without a doubt, the most comprehensive percussion-equipment reference volume ever published. Here's a little bit of what you can look forward to.

First, as any good equipment guide should offer, will be extensive listings of the products of practically all the major percussion manufacturers. This comprehensive presentation will be offered through product specifications and current pricing on drums, cymbals, cases, accessory items, marching and keyboard percussion, Latin instruments, drum machines, and electronic drums. We'll also be including the current addresses and phone numbers of each of the manufacturers listed. To make this an even more valuable reference guide for serious drummers and percussionists, the Equipment Guide will also offer a rather extensive listing of many of the major music stores and drum shops in the nation.

You can also look forward to a lot more than just product and supplier information. For instance, in the feature article department, you'll find an in-depth look at the state of the percussion industry, based on the findings of our roving reporter at *MD's* yearly visit to the National Association of Music Merchants (NAMM) Convention in Anaheim, California. Also, we'll talk with Pat Foley, who has produced the custom artwork found on the drumsets of such artists as Myron Grombacher, Jonathan Moffett, and A.J. Pero. Pat will discuss his own creations, and offer tips to those who want to make their kits look as special as they sound.

As an added attraction, the *MD Equipment Annual* will have a hard-spine binding, perfect for easy storage and quick reference all year long, and a Reader's Service card enabling you to simply circle a number, mail the card, and receive further information from a manufacturer on a specific product. And as you may or may not be aware, the *Equipment Annual* will be distributed free of charge to all *MD* subscribers on file as of April 1, 1986. Of course, the publication will also be available at most major music stores, drum shops, and bookstore outlets.

To our knowledge, *Modern Drummer's Equipment Annual* will be the first publication of its kind to deal exclusively with the wide world of drum and percussion instruments. This is one reference volume that can be referred to time and time again throughout the year, and that should be on every serious drummer's bookshelf. Look for it in your mailbox or at your favorite drum shop within the next few months.

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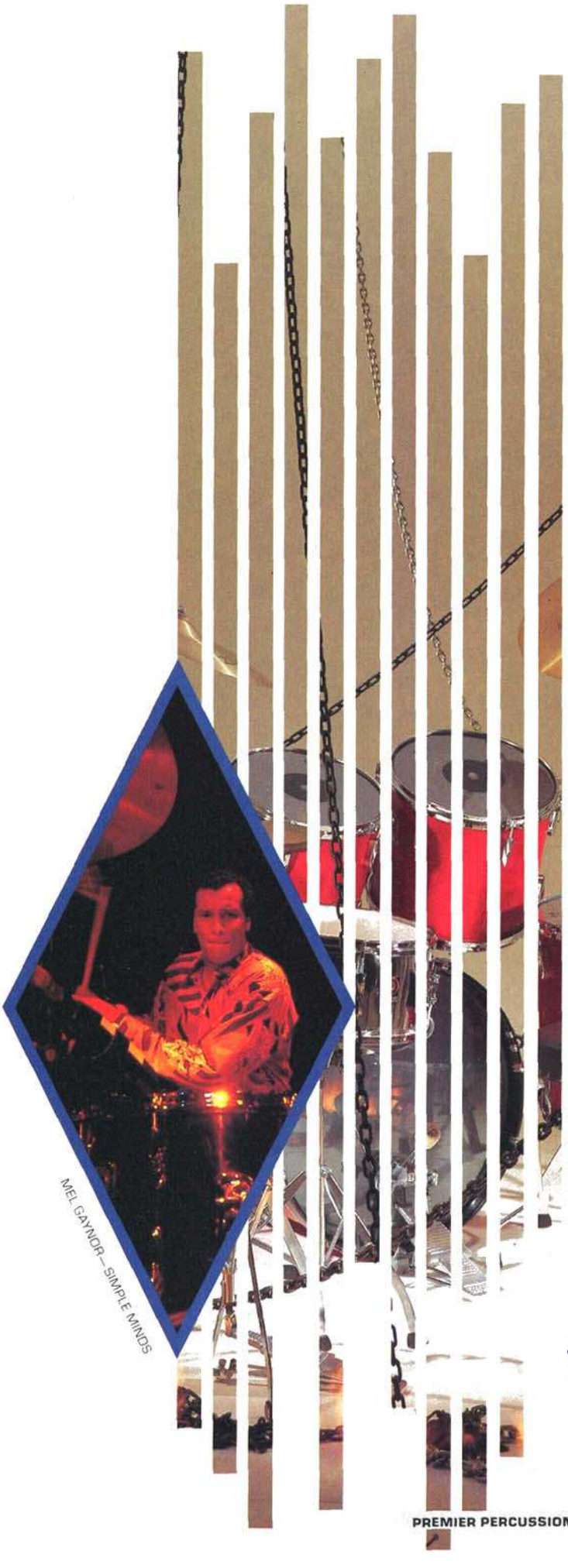

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READER'S PLATFORM

BUDDY RICH

I'm still enjoying your 10th Anniversary Issue; I think it's great, as usual. But it's because of the Buddy Rich interview that I'm writing. Buddy has been one of my main influences ever since I can remember. But I was a little surprised at his whole attitude towards big drumkits. He seems to be under the impression that any percussionists playing more than eight or nine pieces *have* to play that many to make themselves sound good. I personally have a 30-piece kit, and not one piece goes unused. Every piece is a form of expression for me, from the wind chimes, concert chimes, temple blocks, etc., to the drums. They all say something different. Buddy mentioned seeing Carl Palmer and his massive kit, and laughed. But he failed to mention Carl's fantastic drumming ability. Neil Peart also has a huge kit, but so what? Give him one stick and a cymbal, and he can do more than most of us can with two sticks. Always look past the size of the kit and examine the ability of the drummer behind it. Many of us who have big drumkits have them because we *want* to, not because we *have* to. There's a big difference.

Sue Eustice
Newington, CT

I received with much gladness and anticipation your 10th Anniversary Issue. Good job! I was really anxious about reading the magazine, since three of my favorite drummers— Neil Peart, Buddy Rich, and Louie Bellson—were scheduled to be included. But after I read the articles, I became quite . . . well, I don't know if it was anger I felt, or just concern.

I read through Mr. Peart's interview, which mainly concerned changes within the industry—notably electronics. It was interesting because he is very much concerned with progress.

Then I read Mr. Rich's interview. I respect this man immensely. Everyone knows that Mr. Rich has the most incredible chops in the world. He is the self-proclaimed "World's Greatest Drummer," and justly so. However, some of his statements I viewed as abominations. The electronic drum is *not* the worst thing ever to happen to the drum industry. Good lord, if you use them *correctly* and put your heart into what you play, electronics can help you tremendously. Why not use them to your advantage?

The point here is *adaptability.* Electronics will never replace the acoustic drums, which have a spirit and a feel that could never be corralled on a chip. But I will incorporate electronic drums with my acoustic kit, because the combination gives me something interesting and thought-provoking to work with.

Mr. Rich stated that, if you can't play with a five-piece kit, you can't play. I agree that, if you can't play a basic kit, you *certainly* can't play a large kit. Buddy plays a small kit, and he plays *very* well. Why? Because he feels *comfortable* behind it. I feel more comfortable behind a large kit. I can be equally inventive behind a small kit, but I find it much more interesting to play a large one. And I don't have one piece of equipment that I don't use.

The bottom line is: The Buddy Rich method doesn't work for everybody. The Neil Peart method doesn't work for everybody. *Nothing* works for everybody. Do what *you* feel comfortable doing, but don't criticize those who are taking a chance and being creative with other equipment. Get your sound, and get your style, and you'll do fine. Drummers have to adapt; that's what it's about.

Mike Golay
Tulsa, OK

Buddy Rich obviously hasn't heard the likes of Vinnie Colaiuta, Rod Morgenstein, Tommy Campbell, Chad Wackerman, Omar Hakim, and countless other fantastic drummers on today's music scene. If he has heard these wonderful musicians, I don't understand how he could make the remark that nothing could inspire him to get into music today. It's a shame that he lets a few MTV videos blur his vision of what today's music has to offer. I love music and drums more than anything, and if one looks past MTV and all the gimmicks, one will find plenty of quality music being played by quality musicians with plenty of love, and in turn, giving us young players *plenty* of inspiration!

Greg Ellis
Hollywood, CA

LOUIE BELLSON

I just finished reading the Louie Bellson interview in your January, 1986 issue, and felt I had to send some praise to my greatest inspiration. Louie's music and words have been a big influence on me through his concerts and clinics, his records, and even a question of mine he answered in your *Ask A Pro* department some time back. Now, once again, his inspirational words have done it for me. As a percussion student at Northeast Missouri State University, I have had doubts as to whether I was good enough to continue. Louie's words about not giving up and using competition as an incentive to do better are just the motivation I need to continue. Thanks to Louie and to *MD* for the fine article.

Paul Christopherson
Kirksville, MO

STUDIO DRUM SOUNDS

Thanks for the "Studio Drum Sounds" article/record supplement in the January, '86 issue. As an artist who self-produces demos and soundtracks for various media, both in my home studio and in studios around the Bay Area, it was very interesting to read about and hear different ways of arriving at a good drum sound. This type of creative reporting is typical of the useful and interesting information we always find in the pages of MD. Right on!

I might add that I felt that none of the drum sounds produced on the record supplement were of the typical awesome quality of drum sounds heard on modern recordings of top artists. This, in my opinion, points out two things. First (as Rick Mattingly stated in the article), the ultimate drum sound must be achieved together with all the other instruments for a particular song; second, most drums—even using the highest-quality equipment—sound kind of weird on tape, especially when recorded by themselves!

Doug Prose
Palo Alto, CA

MD'S 10TH ANNIVERSARY

My compliments to you on your 10th Anniversary Issue. My own experience with out-of-school playing mainly involves productions, and I'm called on to play many different styles. I found your interviews with the people who are the best in a wide variety of fields very educational; they helped me to grow, musically. Again, my compliments on the issue, and I hope *Modern Drummer* is around for at least another ten years.

Kevin Pires
Tulare, CA

Thanks for the opportunity to participate in your *Consumer Poll.* I am 36, and after a ten-year hiatus, resumed drumming two years ago. Previously, I had played in school and rock bands; now I am a member of a seven-piece group that plays mostly receptions and parties. I've also played in some pit bands with theater groups, and I've played big band charts regularly with some of the area's top musicians. What I'm leading up to is that I'm having a ball! And I have to give *MD* a lot of the credit. Each month you keep me current on everything drum-related. You've introduced me to the greatest names in drumming, helped me choose equipment, and eased me into reading once again. So, on behalf of all the other drummers like me who look forward to every new issue of *MD,* thanks and congratulations on your anniversary.

Kip Grant
Hudson Falls, NY

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About a year ago, **Ndugu Chancier** left the Crusaders. He just had too many other things he had to do. "Musically we were going in two different directions, and I was starting to hear some other things. I was locked-in in terms of my time, so I wasn't able to take the time to do anything I wanted to do."

Before he became a member of the Crusaders for two years, Ndugu was doing more producing than playing, so he's gotten back into that full force as well as writing and recording. Before he recorded Michael Jackson's *Thriller,* Ndugu got a lot of calls to do intricate, odd-time-signature dates. "The word was out that I was not a pocket commercial drummer. Then *Thriller came* out, and now the word is all messed up. It's, 'What is he?' "

Not one to be pigeonholed, lately Ndugu has recorded with the likes of George Duke, Ray Parker, Kenny Rogers, and Lionel Richie. He has also recorded the soundtrack for the film *The Color Purple.* "That variety is what keeps me in it. It's a challenge to get up one day and work for Kenny Rogers, and the next day work for George Duke. That has kept me from being specialized, and I enjoy that."

He sees specializing as presenting some problems. Ndugu says that fighting the tendency of the industry to limit artists by pigeonholing them has been a constant battle. "The problem I've had is that everyone just wants to make me a drummer. I went to college for music ed. I play keyboards, vibes, timbales, congas, and timpani. I had such a nice role going as a drummer that the rest of it just got suppressed, but my main forte before the Crusaders was writing, producing, and playing recording sessions. Historically, drummers have been the least musical in the band. That, of course, is a generality, but there's been a stigma put on drummers that they couldn't read music, so people say,

Photo by Rick Malkin

'Drummers don't do anything but keep a beat. They don't read, they don't write, and they don't play the other instruments, so they don't know music.' I had to break away and say, 'I like working with bands and that's great, but there's another side of me that the world isn't getting and I want to give them that.' I had to create that situation. I had to create an outlet for my songs and my production."

Another place where he is able to get a variety of stimulation is with The Meeting, which consists of Alfonso Johnson, Patrice Rushen, Ernie Watts, and himself. They got together in 1982 to do such festivals as "Stars of the '80s," and last year, when the idea came to them to work together in an ongoing capacity, they had so many meetings that they decided to call themselves just that.

"With The Meeting, I can supplement the playing. I can produce and play on my sessions, and then go out with The Meeting and be in a band. That will actually serve what I tried to get going with the Crusaders, except that they had to work too much. With The Meeting, I get a chance to play everything. There are times when we can be outside, straight ahead, or funky. We do the whole thing. The odd-time signatures are there and the straight-ahead swing things are there, too," he explains, adding that they will be touring this year. — *Robyn Flans*

As of next month, **Denny Carmassi** will have been a member of Heart for four years, and it's a situation that he's enjoying very much. "I was just thinking about that the other day," he says. "This is the longest I've ever been in one group. I would like for it to continue."

One of the things that Denny likes about Heart is that the group truly functions as a band, so that he doesn't feel as though he is merely a sideman for Ann and Nancy Wilson. "It's pretty much a democracy," he says. "Ann and Nancy are the media focal point, which is fine. There are a lot of faceless bands out there who don't have any stars, but we're lucky: We have two. Beyond that, everybody in the group has a role, and we know how important everybody is within the band. There's a lot of give and take, and everyone is allowed to give opinions. Also, if you happen to disagree with someone, your opinions are not held against you, unlike some of the bands I've played with. That's not to say that we don't ever have our little in-group arguments, but things can always be worked out in this group, which is really great. I think it may be because Ann and Nance are women that it functions like that; they're always willing to listen to different opinions."

One concrete example of the band's teamwork is on their recent Capitol album, *Heart,*

on which two of the songs—"The Wolf" and "Shell Shock"—were written by the whole band. "On the band tunes," Denny explains, "Howie [Leese], Mark [Andes], and I will jam around and come up with the music. Then the girls will write the lyrics and melodies." But even on tunes that are not band written, the whole group contributes toward the final product. "Everybody's given free rein," Denny says. "Even when I first joined the group and was learning the old songs, I could play whatever I wanted as long as I copped the basic groove and the spirit of the song. But with the songs that Ann and Nance write, everybody in the group has total freedom in terms of creating their own parts."

Currently, Heart is on the road, as part of a tour that started last August, and that is likely to continue through the summer. As far as Denny is concerned, touring is what it's all about. "It sort of carries on the tradition," he says. "If bands didn't tour, then kids wouldn't be inspired to be musicians. Seeing a group live is the kind of thing that gets you really excited about playing, and gets you cranked for being a musician. So if we can keep touring, I think that's great. That's what we're all here for." — *Rick Mattingly*

"It's time for me to go out and prove myself all over again," says **Vini "Mad Dog" Lopez,** the **E** Street Band drummer heard on Bruce Springsteen's first two albums, *Greetings From Asbury Park, N.J.* and *The Wild, The Innocent, And The E Street Shuffle.* "I'm really tired of being accused of not being able to play the drums, among other things. But that hurts most of all."

Lopez claims he went into a bookstore recently and found what he calls, "a poorly written Springsteen biography that has little to say about me that was fair or even accurate." Lopez won't name the book in print for fear of drawing even further attention to the inaccuracies. "And the worst thing is that the girl who wrote the book never even bothered to talk to me," says Lopez. "It's not like I'm hard to find. My name is in the phone book."

All this has spurred Lopez to get back to playing drums and rock 'n' roll on a regular basis. Presently, he's keeping the beat for a Jersey Shore band

continued on next page

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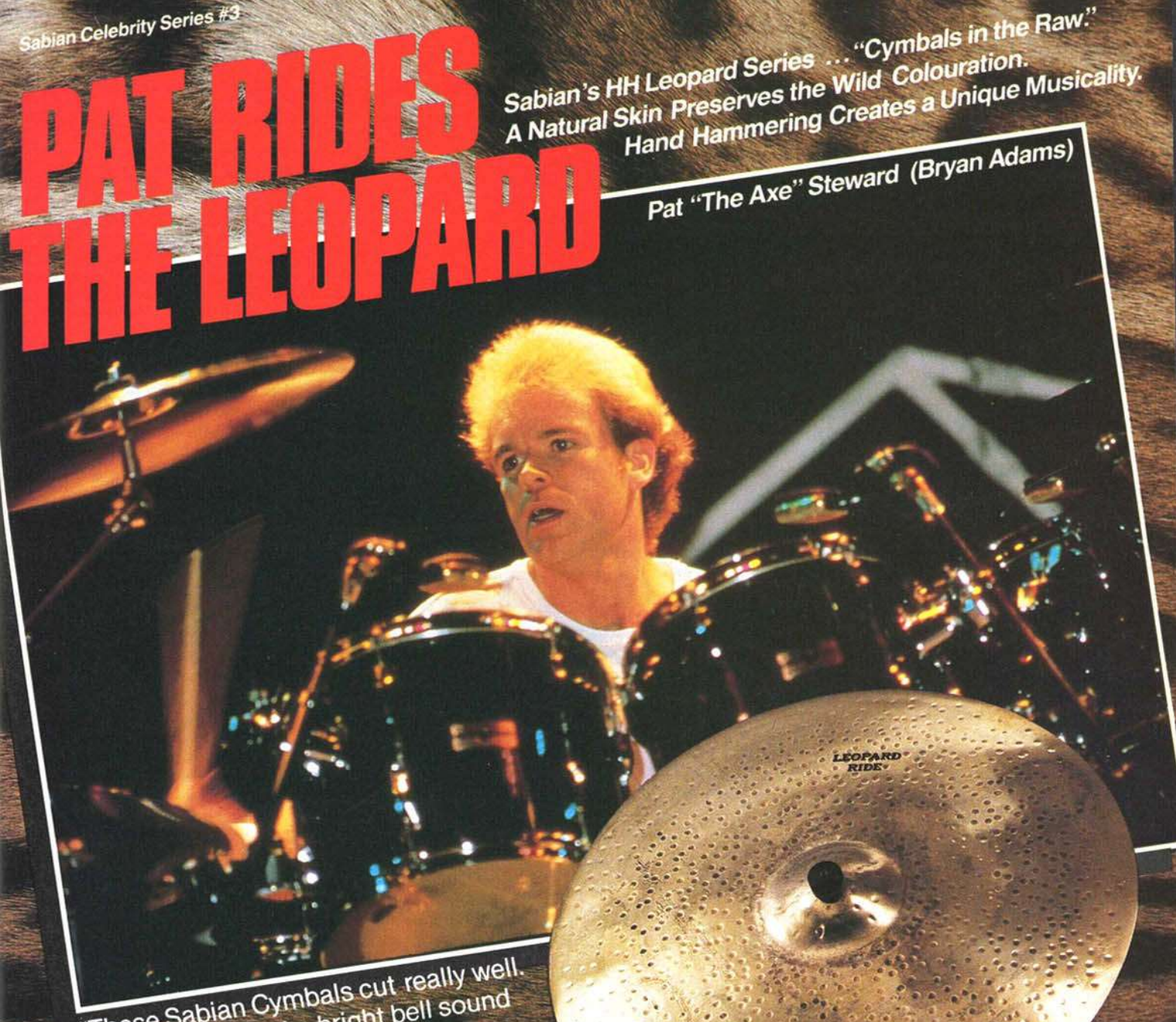

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Lopez continued from page 6

called J.P. Gotrock, which also includes bass player Vini Roslin. Longtime Springsteen fans might recognize the name. Roslin, along with Lopez, played in Steel Mill, Springsteen's most notable pre-E Street Band outfit.

Says Lopez, "I'm also interested in doing session work, road work—anything and everything to prove that I don't deserve to be slurred in books and magazine articles." Is Lopez taking all this a bit too far? "No, I don't think so," he answers. "Actually, I've been meaning to resume my career as a drummer for some time now. For me, this is the spark I need to get rolling." — *Robert Santelli*

Last year was one of many changes for **Phillip Fajardo,** who is currently with George Strait. After seven years with the Gatlins, Phillip left. According to Fajardo, "I felt I needed to be able to stretch out musically a little bit, for one. I felt so stagnant. When you get into a band situation like that, and you're playing the same songs every night, it's hard to keep them real fresh. To keep the music fresh, I think you have to play with other people. I probably could have conquered all that though, but I felt I was really ready for a break from the road. We all need that from time to time to clear our heads out a little bit, so that was real good for me. It put a whole new perspective on the music and my life at home. I felt like I was getting out of touch with my family. I was more or less a surrogate father and husband—someone who would visit every once in a while, and by the time I'd get reacquainted with them, I'd have to leave again."

Phillip decided to concentrate on his percussion company, building his A.R.M.S. Systems drum racks, which are used by Larrie Londin. But when that wasn't lucrative enough, he went on the road with Johnny Rodriguez for a few months. When Rodriguez's deal fell through, Phillip began to look for something else. "At the end of that tour, we were in Texas, and the guy from the sound company and I were talking. I told him I was going to be looking for a gig. His sound company had been working with George Strait, and he thought George might be looking for a drummer. I asked him to drop a word in for me. As I was heading back to Nashville, I got a call saying that there was a possibility that the position with George might open up, but then I found out they had hired a friend of mine. I went back to Nashville thinking I had to find another gig. I had been home about six hours when the road manager for George called and asked if I could get the next plane out. I said you bet, and I've been with him ever since."

Strait, who won the Country Music Award for male vocalist of the year, is known for his country swing, which blends country and jazz. "I call it country/jazz. It's got the same feel as jazz swing. We stay in a 2/4 type of rhythm and there isn't any odd time, so that's one of the major differences from jazz swing. Also, the rhythm section in regular jazz has more freedom to improvise, whereas in the country, you've pretty much got to stick to the basic format. Otherwise, the two are very much alike, and it is called country swing. The drummer they tried out before me was a real good jazz player, but he'd play stuff where some of his phrasing would go over the bar. That would really throw the guys in the band off, because they were ready to come down on the downbeat," Phillip says, adding that he likes the variety that the blending of styles gives him. You'll be able to catch him on tour all year. — *Robyn Flans*

Photo by Marcel Zürcher

Another player with a variety of activities going on is Swiss drummer **Pierre Favre.** One of Europe's premier drummers, there is little he doesn't do, and finally we, in the United States, are getting the chance to see some of his talents. Of course, we have had the opportunity to experience his playing on vinyl through ECM's Pierre Favre Ensemble releases. That group consists of Pierre, Paul Motian, Nana Vasconcelos, and Fredy Studer. About the music he composes for the quartet, Favre says, "I compose the music, but it's very much composed for these people. People in Europe said they had never seen Paul Motian so happy on stage. That's the way the music is. I would very much like to come to the U.S. with this."

In the meantime, Favre was in the U.S. in the latter part of '85 performing six concerts with Tamia, which is when I caught up with him. Describing that musical experience, Pierre says, "She sings like an instrument, although she doesn't sing in terms of words. She sings over four octaves, very low and extremely high," he says, adding that one of his ensemble's current albums is called *Singing Drums.* "The reason we call it that is because I make the drums sing. Of course I play rhythms, but I play a lot of metals like the tuned gongs and cymbals. Sometimes you hear different voices and one of them is Tamia. It's very blended and we work very much together in texture. It's not like I am accompanying her while she sings."

In addition to all of this, Pierre scored a film last year called *Almost Christmas Story,* and he has plans to score the music for a film this year as well. He did a recent tour with Carla Bley, and he also has been touring with solo percussion concerts since 1969. And as if that isn't enough, Pierre also works with such jazz artists as Barre Phillips and Albert Mangelsdorff. This year he also plans to return to the States with Tamia.

"It feels very exciting to be here, because there is so much fresh air, ideawise. I have met so many fantastic people and many artists, and I feel fresh to try new ideas out. I love the way the audience reacts in the United States. It is so spontaneous. It is different in Europe, depending on where you are. In Austria, which is a very musical country, we felt completely lonely until the end of the concert where they applauded. During the whole concert, it was like we were the worst musicians. But here, you immediately have a reaction.

"The musician mentality is different also, and it's a more spontaneous energy. It's, 'Let's do it, and then we'll find out.' In Europe, we first find out if it will work, time passes, and then it's too late." — *Robyn Flans*

Danny Gottlieb recorded with John McLaughlin in Milan in January. The album is due out soon. **Josh Freese** is playing a 12-piece Simmons set in the group Polo, while **Jim Keegan** is supplying acoustic drums to the band. **Tony Coleman** has been working with the group Windjammer in Daytona, Florida. Check them out at the Ocean Deck, if you're in the area. Steve **Smith** can be heard on a live album with T Lavitz, Jeff Berlin, and Scott Henderson, recorded at Hop Singh's in Los Angeles. For the next two months, Shadowfax is scoring a film, *Promises Kept,* with **Stu Nevitt** on drums. **Marvin Kanerek** has been working on a Century 21 jingle, a station ID for WNEV (Boston), and two tracks for an artist, Jude Johnstone. **Pete Magadini** is currently finishing a new book for the Hal Leonard Publishing Corporation entitled *Drum Ears.* **John O'Reilly** has been working with Peter Noone, and 1986 projects include a tour with Noone, studio projects, and several TV appearances. **Bobby Arechiga** is working with the band Danger Zone. **Alex Van Halen** is on the new Van Halen LP. A tour will follow shortly. **John Dittrich** is on the new Restless Heart album. **Gregg Bissonette** has been doing some TV and live appearances with Gino Vannelli, and he's the drummer in David Lee Roth's new band. King Kobra's new album, *Thrill OfA Lifetime,* in recent release with **Carmine Appice** on drums, as well as coproducer (with Duane Hitchings). King Kobra can also be heard on the title track of the film-score for *Iron Eagle.* **Craig Krampf** has been working with Idle Tears and Kim Carnes. **Randy Bowles** is working with Bang-Shang-A-Lang. **Bob Wise** has been touring with David Allen Coe since March. **Les DeMerle** and his band Transfusion will be at the Flame club in Chicago this month. — *Robyn Flans*

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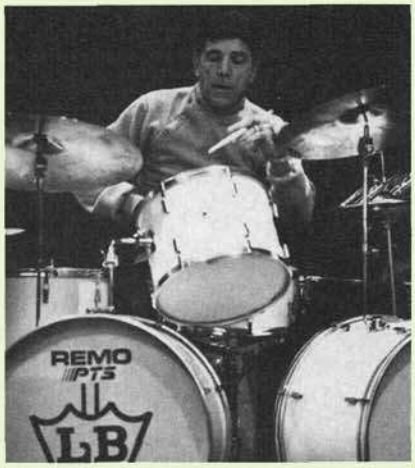

Q. I read your interview in the January, '86 *MD* and noticed your respect for the older players, such as Baby Dodds, Jo Jones, Sid Catlett, and Chick Webb. I have been searching for recordings of these artists for some time now, but have not had any luck. I would greatly appreciate it if you could supply me with any hints on how to acquire these recordings.

Scott Wilkinson
Oxford, OH

A. Obtaining recordings of the great artists of the past isn't an easy job. You might try some record shops that feature vintage jazz records, such as old Count Basie recordings with Jo Jones in the rhythm section. There is one wonderful album by Jo Jones, just called Drums. *I'm afraid I don't know the label. It's a fabulous album, because you hear Jo speaking, talking about hi-hats, brushes, the bass drum, and snare. This should be a must for every drummer. You shouldn't have too much trouble locating that record, because it's not really that old.*

I have no idea where you can get Baby Dodds on record. I have an album at home, but it was recorded many years ago and is totally out of print. You usually have to track down some private individual or collector who has some of these recordings and can put them on tape for you. There is a magazine for record collectors, called Goldmine, *which often lists records available for sale by individuals. You can contact them at 700 E. State Street, Iola, Wisconsin 54990. Or again, you might get lucky and discover a record shop that specializes in anthologies or hard-to-find older records. I encourage you to make the effort, because the rewards are well worth it. Good luck!*

STEVE SMITH

Q. What type of hi-hats and cymbals did you use while recording "Only The Young" on the *Vision Quest* soundtrack?

Chris Murray
Nashville, TN

A. We recorded that track, as well as "Ask The Lonely" (from the Two Of A Kind *soundtrack), for the* Frontiers *album, but they were two of three tracks that didn't make it onto the album. For that entire session, I used the following A. Zildjian setup: 14" Rock hi-hats (two very heavy cymbals); a 24" Heavy Ping Ride; 19" and 17" crashes; a 22" swish; a 10" splash; and a UFIP icebell.*

I remember doing something a bit unusual when recording "Only The Young." I wanted to achieve a hypnotic effect on my drum part, because that was the feeling I got from the rolling guitar and keyboard parts. I played my left hand on the hi-hat, very lightly and evenly, using the traditional grip. That left my right hand free for backbeats. The basic pattern was:

The beefed-up kick and snare sounds are sampled sounds that Bob Clearmountain put in an AMS Harmonizer *to trigger off my kick and snare.*

I'd like to mention that lately I've been using a new hi-hat setup that someone at the Zildjian factory came up with. It consists of two 13" cymbals, the bottom being a heavy A. Brilliant *and the top being a medium K. They are crisp and tight, and at the same time have a lot of body. They work great in the studio and live.*

ALAN GRATZER

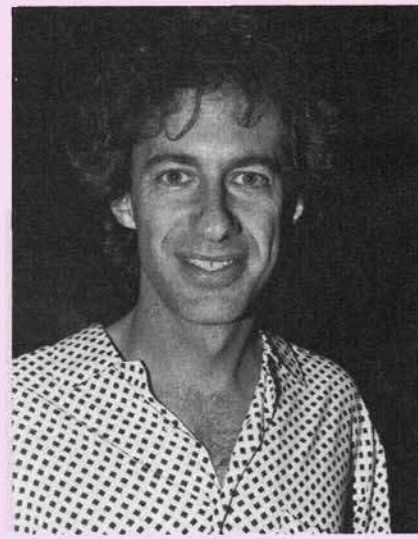

Photo by Rick Malkin

Q. I saw you in concert recently and really liked your drum and cymbal sound. Could you please tell me what kinds and sizes of cymbals you're using, as well as the type of drumheads?

Bob McCauley
Greenville, SC

A. Thanks for the compliments. I use Zildjian cymbals, and my setup includes a 21" ride, a 20" China type, an 18" Impulse, *19" and 18" Rock crashes, a 19" medium-thin crash, and 14"* Quick Beat *hi-hats with sizzles on the bottom cymbals. As far as drumheads go, I switch according to the situation (live versus concert), and also according to my mood! Live, I usually use Remo* Ambassador *clear heads, but I go back and forth with Ludwig heavy coated heads, which also sound great—especially on the snare. I would suggest you try either type and see which works best for you.*

GERRY BROWN

Q. I saw you play on tour with Lionel Richie in New York City at Radio City, and your drumming just knocked me out. Can you tell me how you played with the film of Diana Ross singing "Endless Love" with Lionel singing live?

Laura Cappella
Thousand Oaks, CA

A. During the rehearsals for that tour, before we went on the road, we decided to have Diana's voice, a click track, the piano, and the bass part put through my headphones. Lionel's voice wasn't in my headphones, because the important thing was to have Diana's voice, the film, and the drums all synchronized. Lionel can play around with the melody if he wants to, but you can't play around with the rhythm when it has to be in sync with a film.

It was actually pretty easy to play, as long as the click and Diana's voice were running alright. There were a couple of times where the film got a little botched up in the projector, but 98% of the time everything was fine. One thing I wish they could do—although I'm sure it would be expensive—would be to have a hologram of Diana appear on stage with Lionel, as opposed to just the image on a screen. That would be great.

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IT'S QUESTIONABLE

Q. I've been considering playing professionally when I get out of high school. My problem is that I haven't really had too much experience playing with other musicians, except for some school stuff. My chops are up and my lessons are going great. So my question is, would it be better for me to be playing with other people as well as practicing on my own, or should I be concentrating mostly on my study until I attend a music college?

C.H.
Somerville, MA

A. Dedication to one's own course of study will generally produce tremendous technical abilities. But music is a cooperative art and a "team" profession. You should definitely augment your personal studies with as much outside playing as possible, in as many styles as possible. You gain information from each person with whom you play. Some of it comes through positive examples and some through negative ones. Learning how to tell the difference between those two is an education in itself. You 'll be in better shape for the audition process and ensemble work you'll be doing at whatever music college you attend if you have some group playing under your belt. With tremendously few exceptions, drummers simply are not able to make careers for themselves as solo artists. Since you need other musicians in order to work, you should start playing with other musicians as early as possible in your musical development, so that it feels natural to you.

Q. I'm 14 years old, and I currently own a Remo *PTS* kit. I'm considering the purchase of a new kit, and would like my next one to be my last. What brand would you suggest I buy?

T.O.
Hinsdale, IL

A. When it comes to making a selection of drumkit brand, that choice must be your own. It must be based on many factors, including budget, kit model desired, options and accessories, sound preferences, and many other intangibles. The best thing to do is to shop around, and compare brands and models of kits that are available. You mention that you 'd like your next kit to be your last. That can be the case with any brand, as long as you care for the kit properly and treat it as a musical instrument. This means getting cases for it, and taking care when setting up and breaking down. It also means performing periodic maintenance and cleaning. A lot of a kit's longevity depends on the drummer, not the brand of the drums. Any good-quality drumset can last a long time; any one can be destroyed in a short time. That all depends on you.

Q. Several years ago, I obtained a hardly used A. Zildjian "bounce" cymbal. It was attractive to crash, with its particular rise, white shimmer, angular drop-off, and yellow or green sounding bell. The cymbal also feels right for riding at times. I am now curious about the "bounce" designation, not having encountered another cymbal of this type. Does the apparent scarcity reflect the number made? If they are not a current type, when were they produced and why were they discontinued? Was the name "bounce" derived from a distinctive playing technique, as compared to a "ride" or a "crash?"

T.K.
Clovis, CA

A. According to Zildjian's Lennie DiMuzio, the term "bounce" was discontinued from the company's catalog some time ago. At the time, there were other cymbal designation terms like "dance" and "be bop." As new catalogs were printed, those terms were replaced with new words like "ride," "ping ride," and "medium ride." However, the cymbals themselves are the same models. "Bounce" cymbals were the traditional, all-around, general-purpose ride cymbals that can be compared to the medium ride cymbals of today.

Q. I have decided to join the electronic revolution by incorporating electronic drums into my current acoustic set. But I have one problem. I need a bass drum pedal similar to the Drum Workshop 5002 double bass pedal, except backwards. I would like to put the primary pedal beside my acoustic bass drum pedal (right foot), so that I could switch back and forth between acoustic and electronic bass drums with my right foot. Is such a pedal made?

R.S.
West Des Moines, IA

A. There are actually two solutions open to you. A version of the DW 5002 is *available in a left-footed design. You need only contact DW directly, at 2697 Lavery Court, Unit 16, Newbury Park, CA 91320, (805)499-6863, to see if that pedal could be adapted to meet your needs. The only difficulties might be encountered in clamping the primary pedal to your acoustic bass drum hoop, and clamping the secondary beater onto the electronic bass drum pad. You should discuss those problems with DW's Don Lombardi.*

You might be able to obtain the results you desire without having to use an electronic bass drum pad at all, by employing either DW's EP-1 *electronic bass drum trigger (which is basically DW's pedal in an upside-down mode), or the* Shark, *from Magnesium Guitars, which is a totally new form of foot-operated trigger unit. Both are shown clearly in recent* MD *ads, and both are designed to trigger the bass drum module (or any other triggerable sound, for that matter) of an electronic kit or drum machine without the need for an actual bass drum pad on the drumset. You should be able to place either of these pedals immediately adjacent to your acoustic bass drum pedal and have the accessibility that you desire.*

Q. In the April, '84 issue of *MD,* Tama offered a free 3' x 6' banner of Neil Peart to anyone who purchased a Tama five-piece drumset. The banner is shown on page 65. I would pay a lot for one of those banners in mint condition. I have written Tama and have had no reply. I'd appreciate any assistance you could offer.

B.S.
Charleston, TN

A. According to a spokesman for Tama, those banners were strictly a promotional item, and the company is not allowed to make them available for retail sale. Thus, you cannot obtain such a banner from Tama directly. You might consider advertising in the "wanted" section of MD's Drum Market, *as well as in any other musical trade publications; it may be possible to obtain a banner from a private individual in that way.*

Q. In the September, '86 issue of *MD,* Robyn Flans wrote a fine article on Vinny Appice. Vinny's book, *Rock Steady,* was mentioned in the article. I have been trying to find out how to obtain this book for quite some time. Your help would be greatly appreciated.

K.E.
Redding, CA

A. If you are unable to find the book at a local music store that offers sheet music and method books, you may write directly to the publisher, Warner Bros. Publications, at 265 Secaucus Road, Secaucus, NJ 07094, for ordering information.

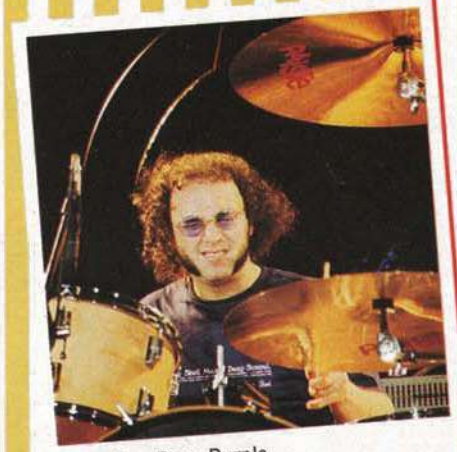
Q. Will the Simmons company develop any kind of electronic cymbal setup to go along with their lower-priced drumkits?

G.V.
Tracy, CA

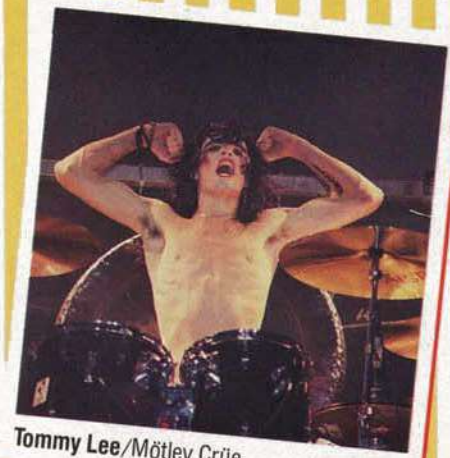
A. According to Simmons' Glyn Thomas, the company is in the process of designing a new electronic cymbal. Simmons was not happy with the plastic cymbal it introduced a couple of years ago, and so has gone "back to the drawing board." Glyn could not give a specific release date, but did indicate that you should watch for the new cymbal unit soon.

PAISTE... Sound is Everything

Michael Shrieve/Independent



Ian Paice/Deep Purple



Tommy Lee/Mötley Crüe

Jeff Porcaro/Toto

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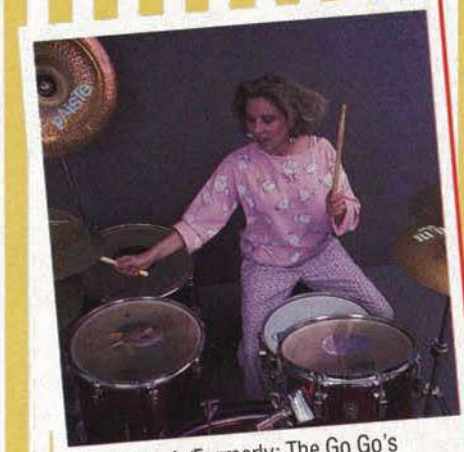
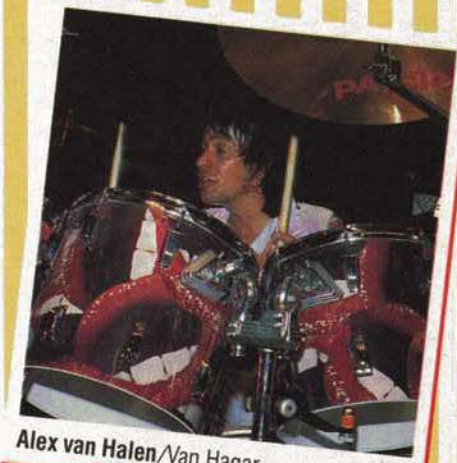
The Decoding Society

Denny Carmassi/Heart



Gina Schock/Formerly: The Go Go's



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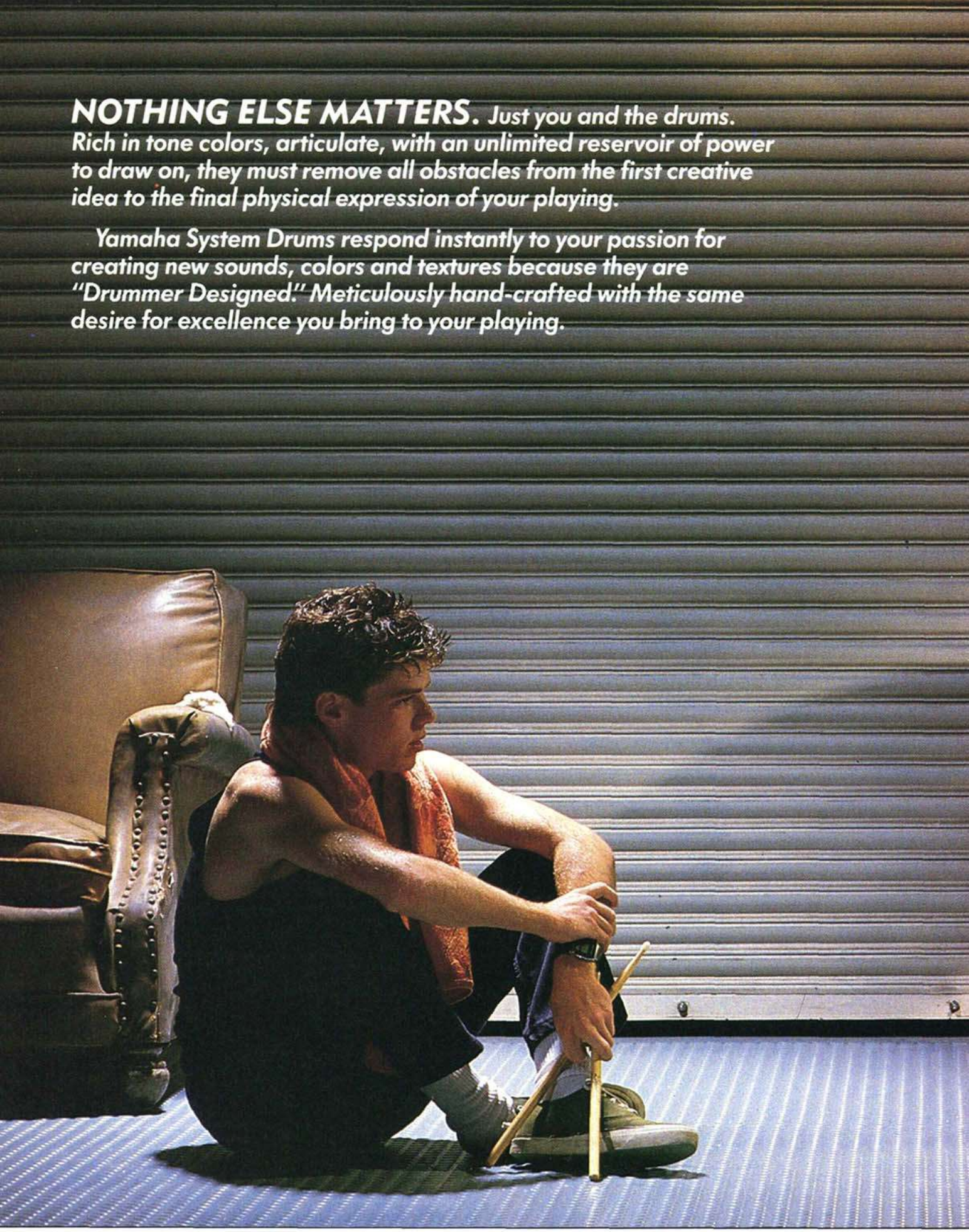

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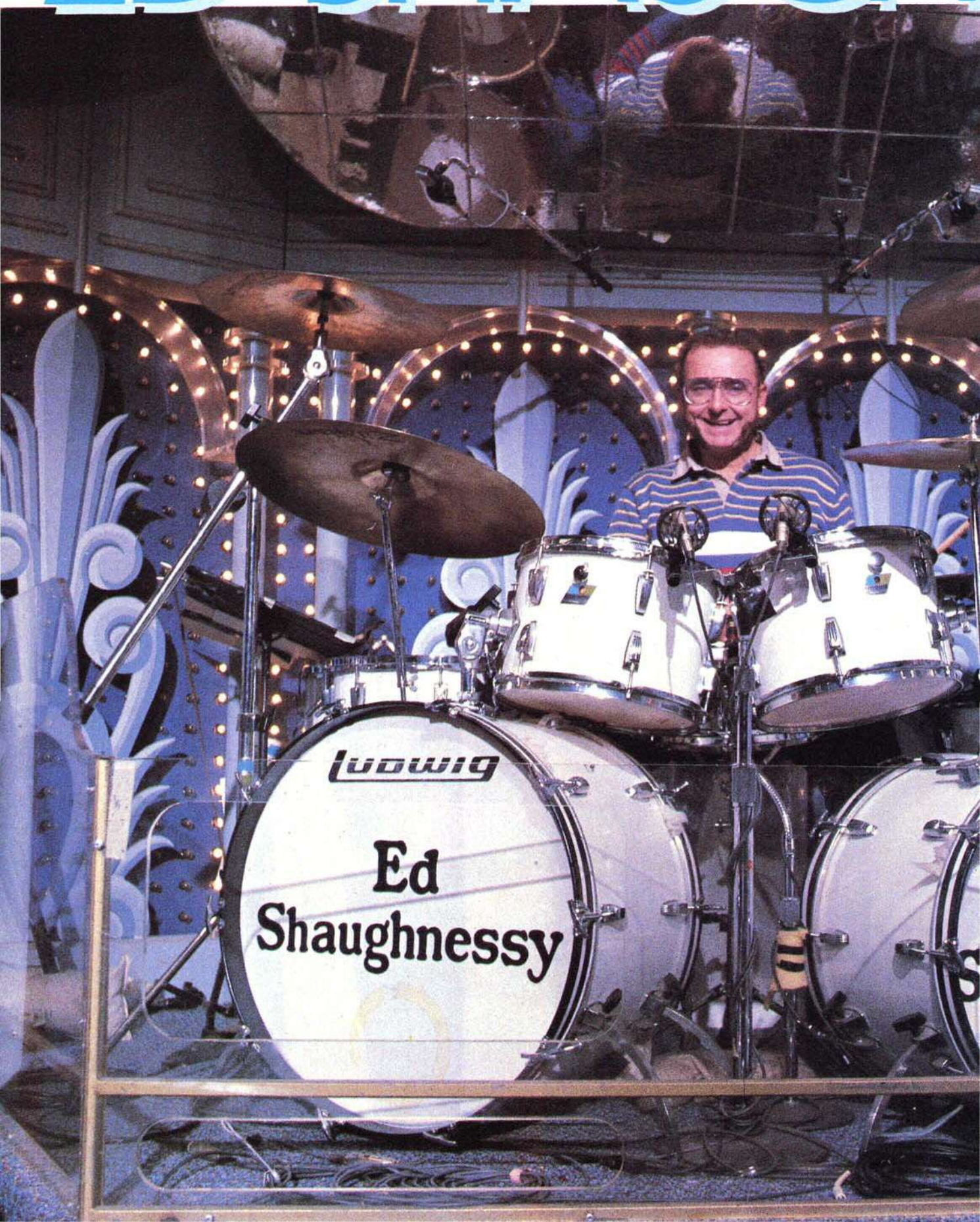

NESSY

by Robyn Flans

Photo by Rick Malkin

It's *5:00 P.M. and Ed Shaughnessy is the last to leave the bandstand. Rehearsal began at 3:30 and went long today. While bandleader Doc Severinsen was off practicing, an outside musical director was rehearsing the band for an artist who is appearing on the show. At 4:00, Doc came in, and for 45 minutes, the band went over the day's music, including a piece they hadn't played yet. Rehearsal has now ended, but Ed has remained to note some musical alterations, leaving him only 15 minutes to change his clothes. At 5:15, the band members resume their positions on the bandstand, and at 5:30 on the dot, the ever-famous* Tonight Show *theme is played. There is a drum roll, Ed McMahon says his usual, "Here's Johnny," and the live taping is off and running.*

Ed Shaughnessy has one of the most coveted drum gigs in town. Some think it's a cushy job with the glamour and exposure of TV. Doc Severinsen agrees it's that, but also a lot of hard work. "There's no starting and stopping," the trumpeter says. "If they say, 'Do a band number,' and you get the tempo wrong or somebody makes a clam, you don't stop and say, 7 think we can do that better.' Whatever happens, happens."

A lot of people don't realize the amount of material a musician in the Tonight Show *band must digest in a period of, say, a week. Nor do many people realize, unless they're in the studio audience, that the band doesn't just play four bars of music each time it plays. It's a shame that the home audience can't hear it, but the band is wailing throughout the commercial breaks.*

What is required of the drum seat in the Tonight Show *band? "Everything," Severinsen answers. "They have to be able to play everything from Dixieland to ragtime to rock 'n' roll. Then there are novelty acts who come in and say, 'When I step on my wife's stomach, give me a drum roll.' The drummer literally has to become part of the act. The life of the show can depend on the drummer slipping in a rimshot on an obvious joke, but doing it with taste. And the drummer must be very versatile. But besides ability and talent, which go without saying, there are other requirements, too, such as personality. I need the kind of person who can give me all of what I've mentioned and still be a really fine human being. The drummer also needs to know, when those moments of tension come, not to make any sudden sounds. And I've got to have musicians with a lot of personal discipline—that means people who practice on their axes: Rehearsal was over an hour ago and Shaughnessy is still up there with his practice pad, practicing the basic rudiments. I need players who show up on time, don't talk when they're not supposed to, and who pay attention to the show. There's no room for messing around. A guy like Shaughnessy has to listen to the show and know what's going on. He can't just wait*

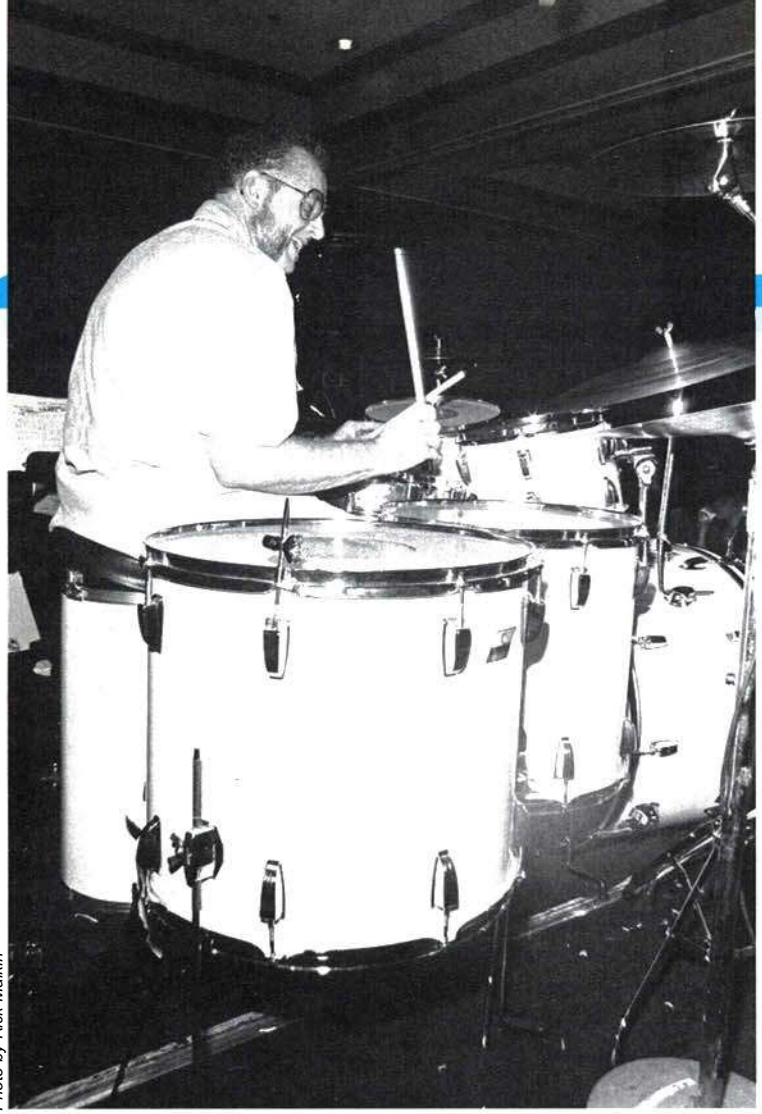

Photo by Rick Malkin

until the next tune starts. There may be a need for something he must do. The other thing that's important is that there's a rapport in our band where the players really stick together. If you have somebody who is like a sore thumb, it just won't work. "

Obviously, it has worked for everyone involved for 22 years. Even when the show moved from New York to California, Ed and Doc knew they should stay together. "Ed knew the show, and he was part of it," Severinsen explains. "Besides, we had a lot of things going on besides the Tonight Show *at that time, and I needed him. It's that simple."*

Speaking of doing other things than the show, the biggest misconception about Shaughnessy seems to be that the Tonight Show *is all he does. It may be what has given him the most visibility, but when he's not doing that, Ed is working with his own band, Energy Force, or maintaining a busy schedule of clinics. Education is of prime importance to Ed, and imparting knowledge and inspiration to young drummers is something for which he always makes time.*

RF: Teaching has always been of great importance to you.

ES: People often thought you were not as good a player if you taught. I have always tried to remind them of Pablo Casals, Leonard Bernstein, and Isaac Stern. In drumming, I can mention Alan Dawson; I don't think teaching has hurt his playing. The truth of it is that there are not many people who are class-A players *and* class-A teachers. Not many people at the top level combine both qualities.

RF: I also think that many people who become successful are more selfish with their time.

ES: Yes, although I'm not even commenting on that. I'll say that's true, but if you have a love for teaching that needs to be gratified, then you do it. If you don't, that's fine too.

RF: You haven't been teaching privately recently.

ES: No, although I made a stab at it about a year or so ago, but then my clinic schedule picked up and I had to cancel lessons. I don't like to cancel people, because they get revved up for the lesson like I used to do. So I had to stop for a while, but I'll probably get back to it very soon.

RF: So how is it gratifying? With your busy schedule, you obviously don't have to teach.

ES: I started teaching over 25 years ago. I never teach beginners, because I feel there are a lot of people who can start them out and probably for less money than I get for my time. So students were coming to me from ages 15 to 35. When you invest in teaching time with your students and then, in a few years, they drop you a line or call you up to thank you for your help, that means so much. I've got a 25-year-old relationship with some students now, and that's pretty terrific. It's like a big family.

RF: Does teaching help you keep up with the times?

ES: Absolutely. I have learned more about practicing by teaching than any other way. I would sometimes invent a simple exercise to help solve a problem. I found out how much it helped me by practicing myself. That's why at clinics I leave people with a lot of valuable information, because it's all been tried out on hundreds of students. Also, that's why many people who haven't taught, but want to do clinics, are barking up the wrong tree. Many will get out there, play a drum solo, and then say, "Any questions?" That's what I've heard, anyway. I think you have to have a background of teaching to really get in-depth. I have found that people are much more confused when you get up there, and try to blind them with your foot work and play in 17/8. They think that's terrific, but if you don't give any "how" and only the "what," they leave confused.

RF: Over the past several years, have you found that you've had to change the emphasis in clinics from the wave of change you've seen?

ES: I would say very specifically, the first and foremost thing is that, because of the lack of exposure to the jazz medium, jazz drumming has been in worse shape over the last ten years than at any time in its history. I have nothing against the MTV syndrome, but that is what a lot of kids coming up are hearing, and very little jazz. I find that I am spending more time teaching the feeling of playing in 4/4 and 3/4—forget 5/4 and 7/4—than really working on the drumset. Perhaps some rock drummers will interpret this as my saying that jazz drumming is harder than rock drumming. I'm not saying that. I am simply saying that, if you are constantly exposed to rock drumming, you are exposed to what many call vertical rhythm—meaning it's all even. Younger players can play that more easily than a jazz feel. I'm in a great position on the *Tonight*

Photo by Rick Malkin

"I'VE KNOWN A LOT OF MUSICIANS WHO HAVE GOTTEN INTO A STATIC GROOVE AND WHO HAVE GONE INTO THE STUDIOS WHERE IT'S COMFORTABLE AND EASY, BUT THEY'RE NOT PEOPLE WHO ARE HUNGRY TO PLAY."

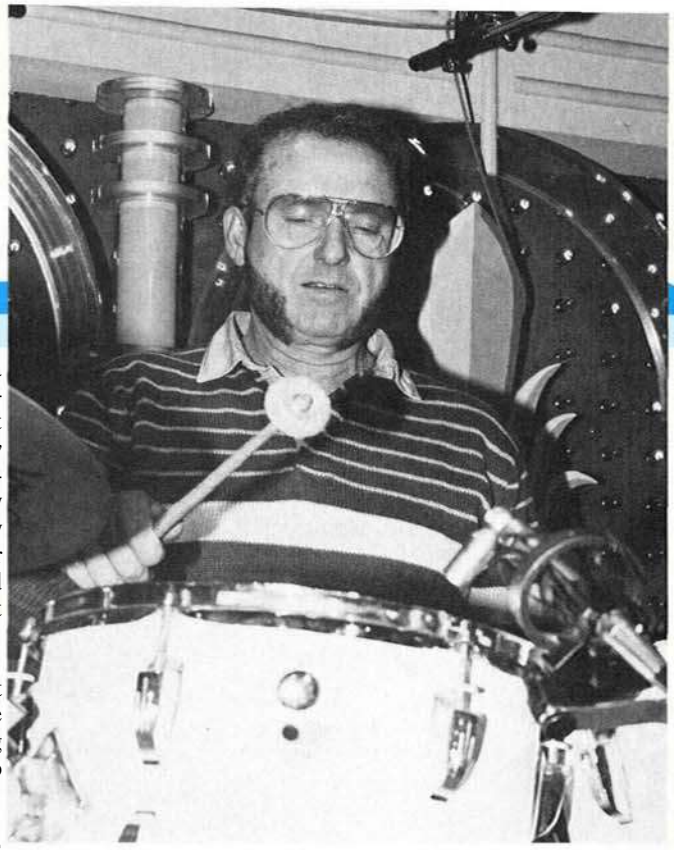

Photo by Rick Malkin

Show, because among many musical advantages of that job, I hear a lot of young drummers. When they're playing on my drums, I'm sitting right beneath them on the stairs. Occasionally, the opening act has come up so fast that that drummer has to play the *Tonight Show* theme song. I cannot tell you the difficulty that some of these drummers, who played their acts very well, had playing that theme, simply because it wasn't the music they were used to. What I'm trying to say is that, just like the jazz-oriented drummers shouldn't fall on their cans when playing a rock number, rock drummers shouldn't sound terrible playing the other thing. You don't have to sound great, but you should sound professional.

RF: So where does one get that well-rounded variety?

ES: If you're not going to get it on the job, then you'd better practice it at home with records, and from time to time, get together with some other rhythm people to play that style. I spend a lot of time practicing new rhythms as they come into our culture. I'm not too proud to do that.

RF: Can learning the jazz style help the rock player play rock better?

ES: I think it can. The thing about jazz playing that I think helps everything, whether it's rock drumming or studio drumming, is that it's creative. That's why I'm glad I came up as a jazz drummer. Learning to be creative helps anything else that you do, except perhaps sitting in with the symphony orchestra where you're required to play exactly what's written. In every other field of drumset playing, it helps everything you do. Being required to come up with a different rhythm is being creative. I get drum parts on the *Tonight Show* where I read exactly what's on the paper, and the person in front says, "Can you do something different?" I say, "I'm playing what's on the paper. Don't you like that?" "No, I don't like that." Sometimes it's the person who wrote it, and so the writer will ask if I'll do something different. That's being creative. I feel that jazz playing gives a person such a confident feeling of being creative. I know a lot of players who play great, but who are not very creative. It's just like some drummers who play a very good solo, but when you've heard it once, you've heard it, and six months later there's not much variation. It's more of a routine. That's why I like Buddy Rich and Tony Williams. They don't tend to play the same old thing. They give you some surprises.

RF: We started this conversation about education. What are your feelings about the state of the education process at present?

ES: I'm very concerned about it. I'm tuned into the NAJE—National Association of Jazz Educators—and through them, we are finding out that a great many school-band music programs have been cut. This is due to the fact that they are raising some of the academic standards, including subjects that weren't included before. This takes up more of the school day, and therefore band can't be in the curriculum. The other thing sometimes is funding. They've been running short in a lot of schools, although that doesn't seem to be the primary issue. Because of the increased work load, the students cannot seem to manage everything. I recently went down to Atlanta, Georgia, to do a benefit performance for a new thing that we hope will fill the gap—Community Jazz Centers, where people will teach jazz techniques to replace the missing jazz education in schools.

RF: Where will the funding for this come from?

ES: From volunteer concerts like the one I played. I was very fortunate that the Selmer Company paid my way down there. I was happy to donate my services, but I needed somebody to come up with some expense money. When I explained to them what it was about, they didn't have any vested interest, except they believe in education. Not many companies are putting money into education today from what I can tell.

RF: What is your own educational background?

ES: I graduated high school when I was 16 and was on the road at 17. I'm mostly a self-taught player. I did have one teacher, Bill West, in New York. I studied with him for about two years. I only started playing drums when I was 14. I played piano for a while, and I liked it. Someone owed my dad $20. This guy couldn't pay it back after a few months. My dad said, "Forget

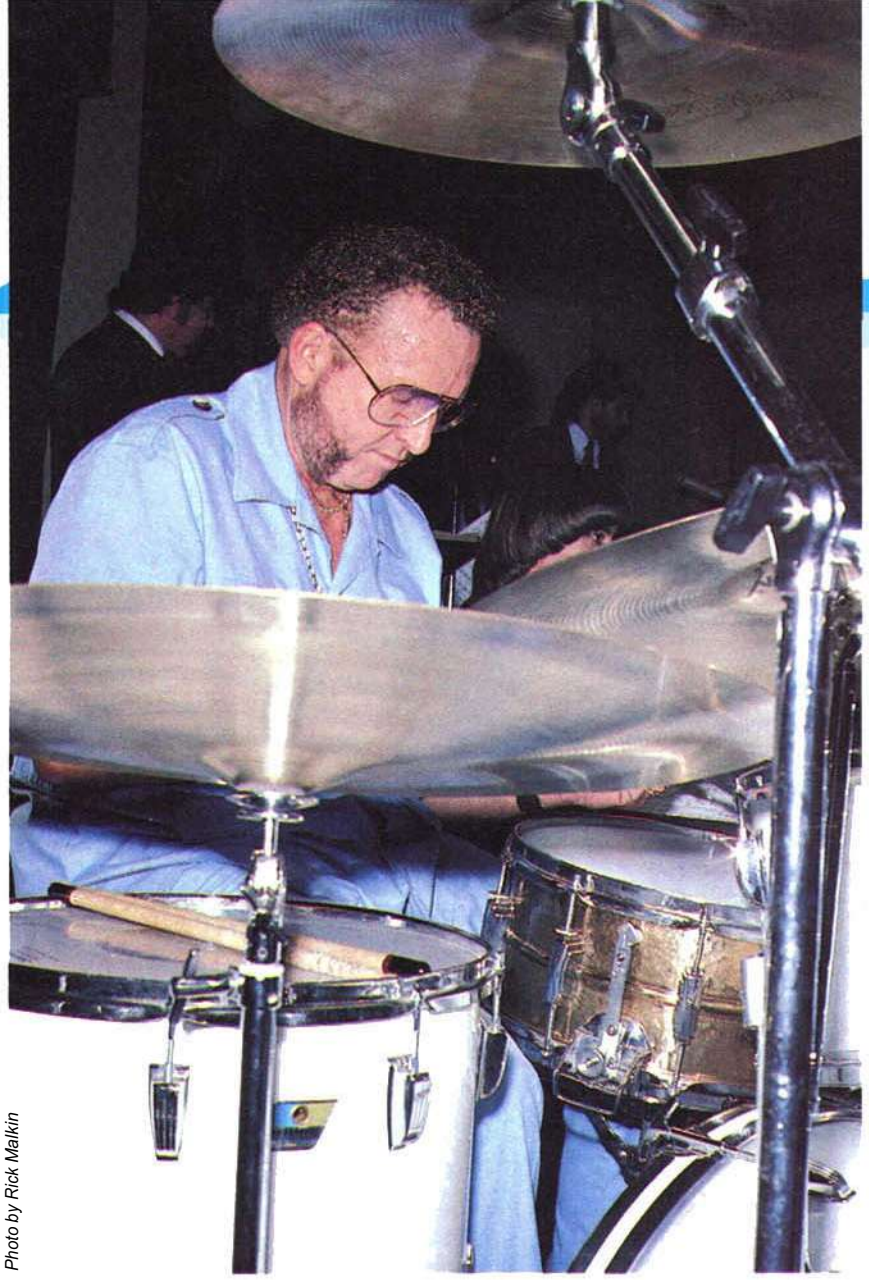

Photo by Rick Malkin

it," but the guy asked, "Doesn't your kid like music?" My dad said, "Oh yeah, he loves to tinker at the piano. He hates his lessons but he likes to play the blues." That was exactly right, so instead of the $20, he gave my dad an old snare drum and a bass drum with an old funny cymbal and a pedal. I just fell in love with it. Something just seemed to happen. My scoutmaster showed me how to hold the sticks, and after I fooled around for six months, he suggested that I find a teacher. I found Bill West, who taught me how to play the basics and got me started right. Then I went out and did the rest myself.

RF: You only had two years of lessons, and then you went on the road?

ES: I used to practice eight hours a day. I had a very unhappy home life. I had an alcoholic father who was a good man, but it was traumatic. I was an only child, and music very, very definitely was a way out. That's not an unusual story. A psych friend of mine says it's called doing the right thing for the wrong reason. But thank God for it. So I would go down in the basement in the apartment building, and if I muffled the drums enough, I could play. On Saturdays, I would go down there for eight hours, and after school I'd go right down there with the radio and skip supper. I would practice and I would go to see the greats play. I didn't have much money, but it was so cheap in those days that I could watch the great drummers for 50 cents—take a sandwich and stay all day. It's hard to picture this now, but when I was 15, I would go over to New York and stay in nightclubs until 1:00 A.M. with no money. I'd meet friendly headwaiters and they'd think, "Ah, the crazy kid from Jersey. Go sit in the corner." This is where I saw my first idol, Sidney Catlett, who in some ways shaped my playing more than anybody. He could do it all. Sidney Catlett had one of the most infectious pulses on drums ever. It's funny, but people don't talk about feel enough. I keep telling people that it's not the what; it's the how. So Sidney had this terrific pulse—alive and sometimes subtle and very strong. The thing that impressed me about him was that I became friendly with him and he took me under his wing a little bit. He once made me play when I was 15 1/2. I had only been playing a year and he said, "Sit in!" The eminent Ben Webster was on saxophone, Erroll Garner was on piano, and John Simmons was on bass. This was an all-star quartet for the late '40s. I went up terrified and shaking. He made me play two tunes—a medium tune and a fast tune—and I thought it was just awful. But even Ben Webster, who frightened a lot of people, said it was good. And Sidney said to me, "After this, it will be better," meaning that the first time is the hardest.

Another reason why he was so great was that he had a fantastic touch. He was a very big man and hefty, yet jazz writer Whitney Balliett said that big Sidney, who was his favorite drummer, "played the drums with the velvet skills of a surgeon's scalpel." Everything flowed. A lot of people say I look graceful when I play. I think that has a lot to do with having seen Sidney. That was my first impression about how to play the drums. You don't get a hernia or become spastic about it. I saw Sidney play one night with Dizzy Gillespie and Charlie Parker. They were playing all of the hot bebop tunes of the day, and he sounded terrific. In fact, he recorded with them, showing how well he could fit into that, although he came more out of the swing era of the '30s. Then he took me across the street to the Dixieland club and sat in with Eddie Condon and his Chicago jazz players in an entirely different kind of music, and he sounded the greatest. So the impression I got was that Sidney could play it all and so sympathetically. He was famous for asking a soloist, "Which cymbal do you like me to play behind you?" Have you *ever* heard anyone say that? And he was a great soloist, unlike other fine rhythm players, like Davey Tough, who played with Woody Herman, but who didn't like solos and didn't play them at all. Sidney would fascinate you. He would play on the drums for five minutes with mallets, and you'd

"IF I HEAR SOMETHING I DON'T THINK I CAN IMMEDIATELY DO, I'LL SIT DOWN AND TRY TO DO IT."

hear the melodies. That was much more of a musical approach for that time. In later years, you saw a continuation of that influence by Max Roach, for instance, who is thought of highly as a melodic player. He loves Sidney. Everybody loves Sidney. Sidney was my main man. I think I was very lucky in that, when I was first learning, I could go and watch him play every night.

When you ask what kind of education I have, I went to another kind of college. I meet so many kids who would have loved to have had those opportunities that I, a poor kid, had. I walked for a half an hour to the subway from my house. The subway cost me 10 cents, and that took me to 33rd Street in New York. I walked from 33rd to 52nd Street where they had all the famous jazz clubs. It was called Jazz Alley. Then, I'd spend a quarter on a Coke, which I nursed all night, and 10 cents to come home again. It took some guts to learn how to sneak in. I was shy and introverted, so for me, it was very difficult. But the drive to hear the music always overcame that. I learned the back doors, I learned how to come in through the kitchen, and I learned that people were friendly to you when they thought, "He's not a bad kid." Then, at that same time, the modernists were coming in, and I would hear Max Roach and Art Blakey—two of my favorite players. So I had the bebop influence, but I had Sidney as more of a base. He kind of covered it all.

RF: What did you spend your eight hours practicing?

ES: I would practice what I would call half and half. I would practice technique for an hour, and I'd practice with a record for an hour. In those days, since bebop was the dominant new form, I was very attracted to it. Fast tempos were the vogue—I mean very, very fast tempos. I'll tell you how I got my first job. I thought, "How am I going to get to play fast like Max Roach and Art Blakey?" I went out and shopped for the fastest record I could find, which at that time was Gene Krupa's "Lover." I wore out three copies of that record, because I would play that record ten times every day. Then I found a faster record—"Cherokee"—and I wore out a couple of copies of that. I did this every day over a period of six months, and I got really good at that. This is the kind of practice I wish more people would do. Not many drummers practice rhythm. Anyway, Bud Powell came to sit in on this trio gig, and the drummer asked me to play because he wasn't feeling well. So I sat down with Bud Powell and a bass player. He played "Cherokee," one of my practice tunes, for 25 minutes, and I made it! Bud Powell was the leading light of bebop piano and I was playing with a big Max Roach influence at the time. Jack Teagarden, who comes from the period before bebop, said, "Hey kid, that was great. Do you know how long you played that tune?" I said no, and he said, "Twenty-five minutes. My drummer can't make the first two nights of my gig next weekend. We're next door to the Downbeat Club. How would you like to do it?" You've got to remember that Teagarden wasn't going to play that kind of music, but he played fast. In his day, he was the fastest trombone player. So I had my first professional job in New York.

From those two nights, a lot more came. People say you

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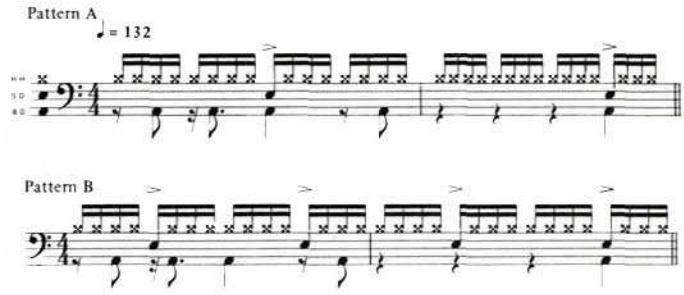
Sight Reading

Photo by Rick Malkin

by Ed Shaughnessy

Here are two examples of *Tonight Show* sight reading that have come up over the last few months. Although they are not terribly difficult, we get the music only a minute before it is to be played, so there is scarcely any time to work out stickings, etc. Without looking at the examples beforehand, take this page to your drumset and try to play the first example, playing Pattern A four times and Pattern B two times. You'll see right away that it's the "do it right now" factor that's tough. That's why fast, accurate reading is the goal to shoot for if TV or recording work is to be in your future.

The second example is becoming all too common: the "impossible to play" part that was recorded with two or more drummers and/or a drum machine! At the tempo given, the hi-hat part alone calls for two hands, so the snare/tom pattern would require a Martian with a third (or fourth) arm. The only solution, of course, is to play the drum patterns, and use whatever hi-hat pattern you can manage. Here again, the time factor may dictate your working the pattern out after the rehearsal, when everyone but you has taken a coffee break.

As in all music, if you get a good groove with the most important patterns in there, most reasonable people will be satisfied. Often though, you have to remind them that the written part is a compilation of multiple players, drum machines, overdubs, etc. One mellow guest conductor said quite honestly to my above description of a totally "monster" part, "Hey man, you're right. There were three drummers on that date."

donny BALDWIN

by Robin Tolleson

DONNY Baldwin's arms are raised up almost level with his shoulders, like a well-trained hitter in baseball, as he powers out the Starship's "We Built This City." His head shifts from side to side, surveying the action below his riser. His eyes dart around hungrily, waiting to catch up to Craig Chaquico's mad beelines about the stage or for Grace Slick to flash a sign. He begins a big drum fill leaning into his kit, but by the time he reaches his floor toms, his body is tilted back, ready to climb up and reach high for a cymbal crash.

With its new album Knee Deep In The Hoopla, *the Starship displays a more unified sound than has been heard from the group in recent years, driving out straight-ahead, melodic, R&B-tinged rock that may win a brand-new legion of fans. Donny Baldwin, who joined the Starship four years ago, has seen the change and likes it. In fact, the drummer has a legitimate claim in the group's new feel and sound.*

The 34-year-old native of Palo Alto, California, some 30 miles south of San Francisco, brought an impressive track record with him into one of the city's reigning rock traditions. Six years with the Elvin Bishop group helped whip Baldwin into top shape, and what a great gig that was for a funky white boy. The drummer's R&B roots shine through on Bishop recordings like "Fooled Around And Fell In Love"—the way he brings it way down—the tight funk of "Struttin" My Stuff" where he also tears it up on vocals with Mickey Thomas, or the tough, solid playing on "Travelin' Shoes," from Let It Flow, *a Southern-rock extravaganza on Capricorn in 1974 that featured Charlie Daniels, Dickie Betts, Toy Caldwell, Sly Stone, and Steve Miller.*

On Mickey Thomas' 1977 solo album, As Long As You Love Me, *Baldwin splits drumming duties with Jeff Porcaro and comes out sounding very strong next to the L.A. session master. Baldwin contributed to Pablo Cruise's* A Place In The Sun, *recorded two albums with the band Snail, and played with former Doobie Brother Tom Johnston before getting taken up in the Starship, once again joining Mickey Thomas. Thomas and Baldwin also have an R&B/Gospel revue that they throw together on special occasions—like when the Starship isn't touring or recording—called Little Gadget & the Soulful Twilites.*

Completely self-taught and rooted in the groove, Donny refers to himself as a "backbeat drummer." He started with the Starship when Aynsley Dunbar vacated the drum throne after recording the Winds Of Change *album in 1982. After Baldwin auditioned, the band listened to no one else. Last year's* Nuclear Furniture *album brought the Starship back to the public eye with the hits "Layin' It On The Line" and "No Way Out," with Baldwin lending vocal support, as well as the drum foundation. But as respectable as the drums sound on* Furniture, *producer Peter Wolf makes them leap off the vinyl on* Hoopla, *with all sorts of sampling and digital drum effects.*

Photo by Jaeger Kotos

RT: *Knee Deep In The Hoopla* is an altogether different album for the Starship.

DB: It's definitely different. We're taking a chance. We used a lot of outside writers, too. We were getting tapes from other people and from our producers. They were playing these songs, and their songs were just kicking our songs' ass. So we said, "Well, why not?" I'm glad we did it. I'm glad we're taking the chance just to see what happens, because the average listener isn't going to know that anyway. I think it'll broaden our whole thing about writing. Plus, I really think that we needed a change.

RT: I'm not taking anything away from [guitarist and original Jefferson Airplane member] Paul Kantner, but the band does come off sounding a lot more unified without Kantner's songs.

DB: Yeah, it's the '80s. I couldn't stand playing those tunes, man. Listen to the last record *[Nuclear Furniture].* He has three songs on it, and every time I play that record or tape, I always skip those songs, because they just don't fit. They're so different. That was a good record, too, except for those songs.

RT: "No Way Out" is definitely happening, and "Layin' It On The Line" is great where you break into the chorus with that double-time tom-tom thing.

DB: I have the Linn programmed through the whole song. When I'm playing on the verse, it's just going chick chick chick. You go to the chorus and it's the tom-toms, while I'm just playing very simple on the bell of the cymbal.

RT: The drum sounds on your new album are radically different from the ones on *Nuclear Furniture.*

DB: Totally different, yeah. On about three songs, I just played the regular acoustic kit, and sometimes we'd run it into the Simmons brain with the snare to get a different snare sound by tightening up the snare and also doubling it. Peter would run it through the AMS and do different things with samples. We used a lot of Linn and incorporated everything together, so it is different. There are different sounds on each song. I love it, and I'm learning about all this stuff that I don't know anything about. I'm ready for that. I wanted it to sound different and to be different from what the Starship usually has sounded like. Why not? Take a chance and see what happens.

RT: On "We Built This City," the snare sound is awesome, and there are some suction-type sounds on the turnarounds that are really nice.

DB: You'll probably have to talk to Peter Wolf. It's great. In fact, I didn't even know it sounded quite like that until the final mix. They were doing all kinds of little tricks. He did some stuff with me on that song with different keyboard sounds right on the snare. Peter's amazing. He's a drum freak, even though he's a keyboard player. He studied drums, which I've never done. I've given lessons but never studied.

RT: So you're completely self-taught?

Photo by Jaeger Kotos

DB: Yeah, I've never had a lesson. I started playing just because it turned me on. I was totally into sports and stuff like that when I was a kid, and when I turned about 16, I started getting turned on to music—really turned on to it. I couldn't say why. It was just something inside of me. I think that, from doing sports and stuff like that, I had the coordination to get on a set of drums and not feel really awkward. I listened to a lot of Beatles music, Hendrix, Bonham with Led Zeppelin, and Dino with the Rascals. I listened to that fat backbeat stuff, especially Bonham—kick and snare all the way. The guy was a master of that. I think I was doing my homework or something when I heard James Brown come on. I got high off it. I asked my father to rent me a snare and a cymbal.

RT: When did you first start playing?

DB: Well, I grew up in Palo Alto, lived there all through school, and then moved up here. I started playing around in different clubs, knew all the boys in Pablo Cruise, and played with those guys for a while. I did percussion and vocals on *A Place In The Sun.* I played with Elvin Bishop for about six years. He got Mickey Thomas in the band as a background singer, and two albums after that, Mickey sang "Fooled Around And Fell In Love," which was a big hit for Elvin.

RT: It's hard to keep Mickey in the background.

DB: Well, that's what we first got him for—a background singer. He's from Georgia, and he was singing in a Gospel-type quartet called Gideon & Power, which I had been playing with. It was a lot of fun. I love Gospel, and I love R&B. That's where my heart and soul are. I like good soul music, and I love funky music, straight ahead, backbeat—you know.

RT: You must have been influenced by David Garibaldi then.

DB: Yeah, he's great. He's got that feel.

RT: What kind of gig was the Elvin Bishop band?

DB: I learned a lot. It was a good gig at the time, because you didn't really have to have a big record to go out and tour. You'd go out and support somebody. We were on Capricorn Records out of Macon. They did the Allman Brothers, Charlie Daniels, Wet Willie, and the Marshall Tucker Band, so we toured with all those guys. We also toured with ZZ Top and all those Southern bands. It was a lot of fun. We had a great time, but after a while—nothing against Elvin—it just wasn't working. So Johnny Vee, the guitar player, and I just kind of filtered out of there.

After Elvin, I got in a situation in Santa Cruz, California, with this band called Snail that had a two-record contract. After about a year, I left that band and played with Tommy Johnston from the Doobie Brothers for a year. Then, that kind of fizzled out. Then Steve Price, the drummer with Pablo Cruise, got in a motorcycle accident, and broke his arm and a leg. I had to get up at 8:00 the next morning and learn Pablo's stuff, so Pablo could open for Tommy. I did both gigs that day. Then, we went out for eight or nine weeks on tour. It was a lot of fun—good people, good band. Mickey and I put a band together called Little Gadget & the Soulful Twilites, which was like a soul revue. We played old songs by Sam Cooke and Wilson Pickett. We had something like nine or ten people on stage. It was a fun band. We didn't make a whole lot of money, but it was fun. You just get up there and play. I love playing that stuff.

RT: Little Gadget played a lot of that double-time kind of feel.

DB: Yeah, just the straight-ahead stuff. It's fun to listen to those old records. Those guys had a style all their own, even though it was really simple. When stuff's simple like that, sometimes it's hard, because it's that feel that you have to lay down. It was good for me.

RT: When you were coming up, who did you listen to in terms of drummers?

DB: My turn on was Buddy Rich for a long time when I was little, but I think everybody's was. I listened to Garibaldi, of course, when Tower was big around here. I don't know the cat who plays with James Brown, but I just basically listened to that type of straight-ahead drumming. Vinnie Colaiuta is great. I love the way Porcaro plays. He plays with a lot of attack, and that's what I like to do. He still plays straight ahead, and I think that's what it's about. You've got to make it lock. You've got to make it kick. I'm a backbeat drummer. It's not that I don't have a lot of flash, but the reason they make drum machines is so you can program them just to lay it down.

RT: How did your audition for the Starship go?

DB: Mickey called me up one day. He'd gotten with the Starship about a year or two earlier. He said that they were getting rid of Aynsley, and asked if I wanted to come down and play. I said sure. Scotty Ross, who was working on the drums at that time, said not to bring any drums down. He said, "We've got a kit here that everybody's playing on, so it all sounds the same." I got down there, and these guys had brought their own drums in. I asked Scotty what drums I was going to play, and he said, "I've got them across the street." I looked at them and just said, "Yecchh. Scotty, do me a favor. Get Aynsley's snare and Aynsley's kick, and I'll work with these toms." Previous to that, Mickey told me what songs to listen to. I came in and played it. I was the last guy to play, and then they had a meeting. Craig came over and said, "Welcome to the band." It was good to be back with Mick. We have spent years together playing. Plus, we have the same influences, and we sing very well together.

RT: How aware were you of previous Starship and Airplane drummers?

DB: Not too much at all. I was aware of Aynsley, but that's about it.

RT: That story about using Aynsley's snare and kick drum is interesting.

DB: Yeah. Well, all these guys were coming in, and it sounded to me like they knew the songs by heart. If you're going to get a gig

like that, you've got to come in and play yourself. You can't listen to a record, cop every lick on there, and play all those licks when you audition. I just figured they were used to Aynsley's snare, and I was sure they were used to his kick. It was different from what I was used to, but it was what they were used to, and that fit. I don't know where that idea came from, but I'm glad I thought of it. He was in the band for three years, and they had to be used to that snare and kick.

RT: You seem to do most of your playing on the kick and snare.

DB: Yeah, that's basically my style—backbeat, kick ass, straightforward. It's very simple. Try to think about what you're playing before you get there if you can. Do that especially at rehearsals. Then, it will come to you naturally when you've got it down. Basically, you have the kick, snare and hat, and then you incorporate different things. Lately, I've been incorporating a Simmons, with an acoustic snare triggering it. Then, I use two Simmons pads, and sometimes live I run the kick through the Simmons, too, so I can get different sounds for certain songs. I didn't even know you could do that until I got hip to the Simmons stuff a couple years ago. You can get a lot of different sounds. You can get like a real tight, real snare-y type of brassy sound, or you can punch it into the second mode or third mode and get a really fat, snares-this-big sound. It's cool.

RT: What is it like working with a rock legend like Grace Slick?

DB: She's beautiful. I love her to death. She's really gotten her thing together, you know. I love being with her on stage and hanging out with her.

RT: She sounds great on "Rock Myself Asleep."

DB: Yeah, Katrina & the Waves wrote that. She needs a song like that. She just has the voice. I don't know about you, but when I hear her voice, I remember "White Rabbit" and "Somebody To Love." People love her. When she walks out on stage, people go nuts. She's a legend, and she's still alive. I hope I live to be 45, you know, especially in rock 'n' roll.

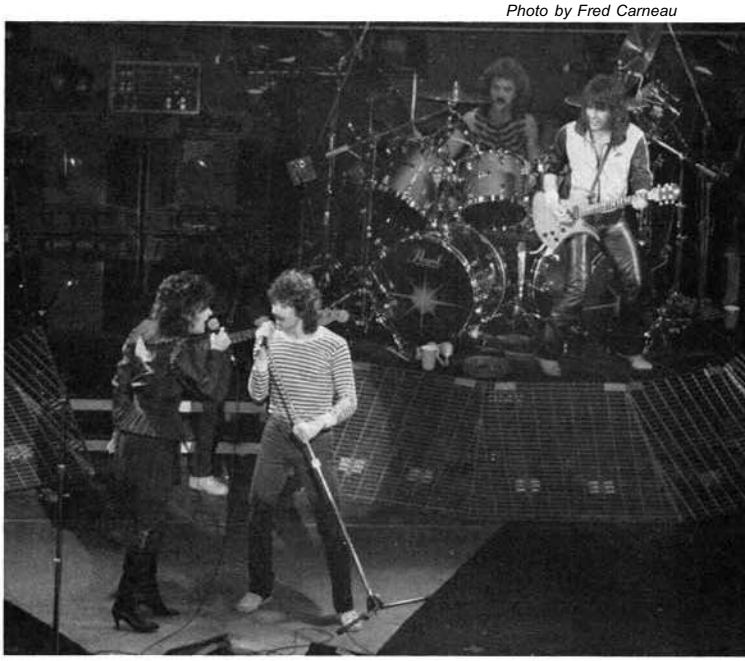
RT: It's not always easy to tell if it's Mickey or Grace singing.

DB: Oh yeah, their voices are very close. A lot of people say that. That's good. When I first started in the band, she'd be watching Mickey when Mickey was singing, and she learned a lot of soulful R&B licks, which was very good for her. I'm sure he learned stuff, too. They do match very well.

RT: Has being a singing drummer affected your playing at all?

DB: I don't know if it's affected my playing, but it's gotten me a lot more work. I've always loved to sing, and a lot of people ask me, "Isn't it really hard to sing and play?" It depends on the song. Sometimes it is hard for me, and I'll voice my opinion on it. But then sometimes you can work on that and get it down to where you're not thinking about it, and it just comes naturally, which it does most of the time for me. I'm glad it does, because I love to sing, and it helps Mickey and Grace out. I don't really have a lead vocal style. I'm a harmony singer, and I can sing way up high and down deep. Yeah, there are not too many of us who can do that. It's a plus. Basically, it's not that hard. If the song isn't that weird, then it's cool.

Photo by Fred Carneau



RT: You must have a good ear.

DB: I think I do. When we go into the studio, I help Mickey out with a lot of the backgrounds. I do some arranging and show him licks to sing. I do hear stuff that he doesn't hear, and then when I explain it to him, he hears it. That makes me feel good. It helps him out, and I feel more inside. I sing on every song except "Love Rusts" on the new album. I don't really sing by myself on anything except "Hearts Of The World" at the very end. I'm doing a lot of high stuff. Mick and I are kind of trading off, just doing different licks and stuff on the ride out.

RT: The snare on that song "Sarah" sounds like it has an effect on it.

DB: I sat in the studio and went boom chick boom chick boom chick. Peter Wolf ran it through an AMS and made it go bo-bo-bo-boom chi-chi-chi-chick bo-bo-bo-boom chi-chi-chi-chick. There's no hi-hat or anything on it. Then, I put a little Simmons on it in the back.

RT: So he got it perfectly in sync to sound like a 16th-note kind of thing.

DB: Yeah. It sounded very strange to me at first, because it was just like, "Peter, you just want snare and kick, man?" He said, "Wait, just wait." As far as I remember, he ran it through the AMS and put this delay on it, and then I just incorporated some rolls on Simmons.

RT: On the song "Tomorrow Doesn't Matter Tonight" . . .

DB: There's a lot of Linn in there. I'm playing some drums, but mostly it's a lot of Linn. Peter's got this Linn that's like a hot rod. It has all new chips, you know—all kinds of stuff. That was one song I hated at first, because I didn't want to sound like a machine. As it turned out, I liked the song, but it seemed like it wasn't me. I can always tell a Linn kick because of the sound. When you're

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Photo by Jaeger Kotos

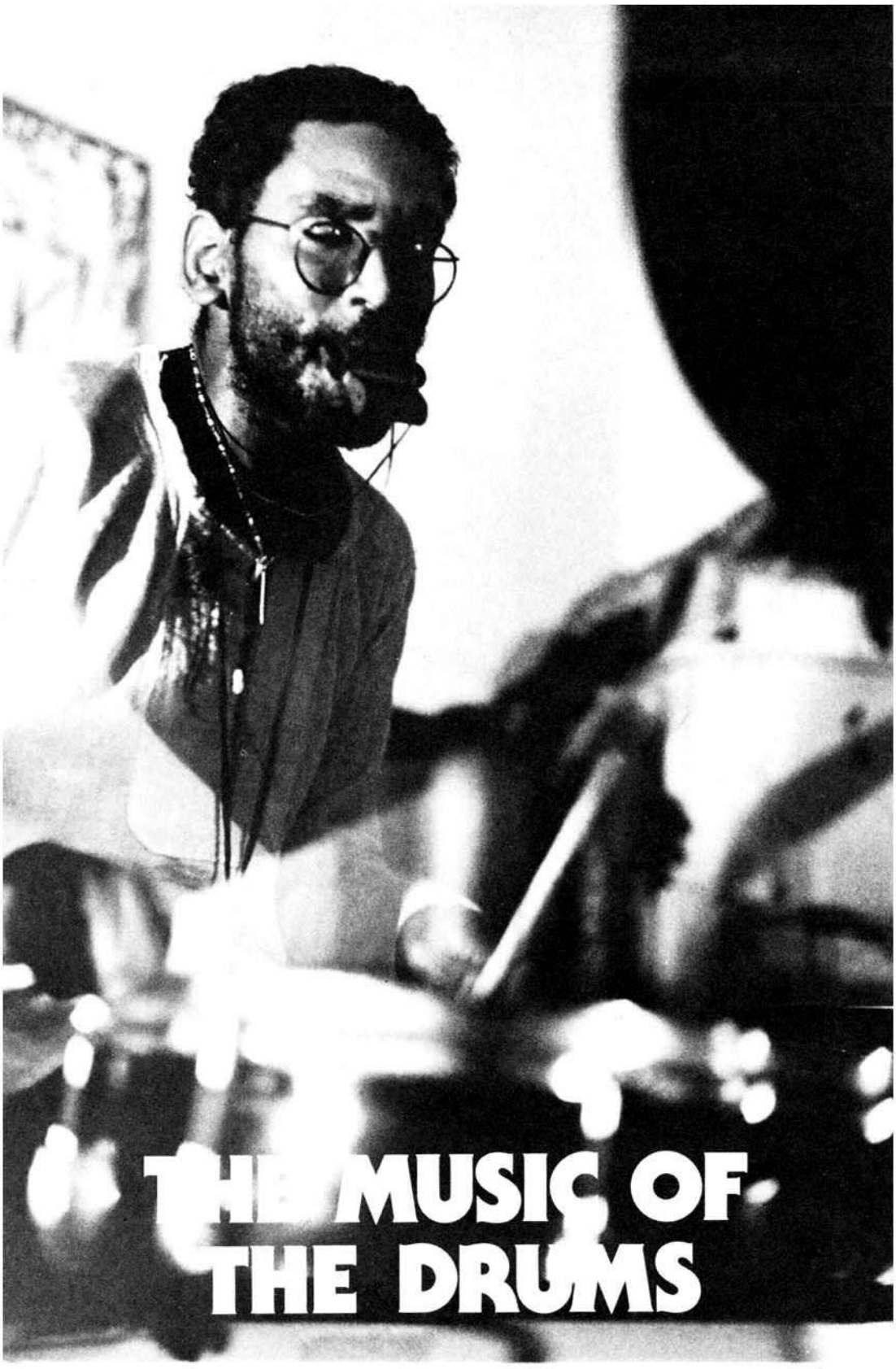

Photo by Lona Foote

Jerome Cooper

by Ed Hazell

JEROME Cooper has enjoyed a nearly 20-year career as a critically acclaimed drummer who has attracted listeners who prize originality, imagination, and technical ability in a percussionist. Probably best known as the drummer with the jazz collective The Revolutionary Ensemble, Cooper also laid down the beat for such innovative, and sometimes controversial, players as Cecil Taylor, Steve Lacy, Sam Rivers, Andrew Hill, and The Art Ensemble of Chicago. Anthony Braxton picked him as the drummer for his debut album for Arista back in 1974. Today, he continues in his decidedly independent ways by concentrating almost exclusively on playing solo, for reasons that he explains in the following interview.

I first met Jerome on the evening before the interview took place, when he gave an hour-long solo performance at the Tufts University "Jazz Now" Festival. For that concert, which he refers to throughout the interview, Jerome began by standing at his drumkit and bowing his cymbals, producing long, pure tones that quietly drew the audience into the music. He danced with bells on his ankles as he bowed. After he seated himself, he bowed a saw, and made sounds similar to the bowed cymbals, but he played more complex melodies. Gradually, the music grew in complexity as he played a beautifully orchestrated blues on the African balaphon, with accompaniment from his sock cymbal, bass drum, and a Mexican reed instrument called a chiramia. The climax was a tour-de-force drumkit workout, during which Cooper interwove simple riffs with intricate patterns. It was the kind of structured and thoughtful, but emotional, performance that one critic described as "meticulous intensity."

Cooper is a compact, muscular man with penetrating eyes. Like his gaze, his speaking manner is direct and frank. He does not mince words, but he tempers much of his dismay with an ironic sense of humor. On paper he may sound arrogant, but his words reflect the depth of his convictions, and the revolutionary fervor of a sensitive artist who cares about his instrument and his chosen art form.

Cooper laughs readily and often. As Jerome, producer Alan Ringel from About Time records, and I were leaving the Cambridge restaurant where the interview took place, Cooper said to me, almost by way of apology, "I'm not always this serious, you know. I just like to hang out and have fun, too."

JC: One of the problems with North American jazz drumming is that it doesn't have any roots. All other drummers, except European and American, have their own music. African drummers have their music. American Indians have theirs. Their music is based on certain rituals with rhythms that have been passed down for thousands of years. One of the aspects of drums you're dealing with, since the instrument is so ancient, is the ritual part. I'm going into ritualism, but I don't have these ancient tunes like African drummers, so I have to make up my own. But you have to understand, "When in Rome, do as the Romans do." This means that I couldn't get up in a concert hall and play for three days continuously, but I could do that in the jungle. I have to structure music that is geared for the environment. There is no concert hall that would let me get up and perform for three consecutive days. Now Laurie Anderson has a piece, "United States Of America," which lasts for three days, but not consecutively. She plays one night, goes home, and comes back, which is a very good idea.

I don't play African music. I really want to stress that. I use African instruments, but I don't play the music. My approach isn't African. It's hard to listen to African music unless you go there, because when you hear African music on record, you hear excerpts from day-long performances. So you hear them and say, "What complex rhythms!" Well, that's because they've been playing since 5:00 in the morning, and the person with the tape recorder came to them at 2:00 in the afternoon, so they're into it by then. If you hear them when they start out, they're playing soft and slow. So in order to really play African or Indian music, you have to be in Africa or India. Therefore, I don't play African music. If you really wanted some cultural identification, I'm coming more from American Indian. American Indians give a tone. They don't play rhythm. They play *[taps out a simple beat]* all day long. They're more into sound, rather than playing polyrhythms.

In order to deal with the music of the drums, you have to know about world music, because drums are the only instrument represented in every culture. You can go anywhere, and they're going to have some form of drumming, and I have to be aware of that. So of course, I know about African music, but also Native American, Indian, Tibetan, rock 'n' roll, funk, and classical. What you hear is a uniting link between everyone. No one person invents anything. If you look at any new thing, you'll find that people all over the world are into certain parts of it. Drummers have to be aware of all cultures, because that's what makes up the music of the drums.

EH: Why do American drummers have no roots?

JC: One part of it is psychological. The drums represent the subconscious. In our society, the subconscious is something not to be dealt with. The subconscious has to do with pure emotion, which we don't deal with in our society. Everything is rationalized and intellectualized. And so the capabilities of the instrument, only in our society, are not exploited.

Another part of it is that black people don't have a tradition in America. It was cut off. When they brought the slaves over from Africa, one of the first things they took away from them was the drums. And even today, black Americans don't have something to identify with. White Americans can identify with Europe. They still have a European hook-up. You've got Lincoln Center and other places for European culture. It's not the same with the

Photo by Lona Foote

drums. The drums were cut, and drummers don't have anything to relate to. So distortion happens.

EH: What kind of distortion?

JC: Since the drums have been repressed in America, people have gotten all these distorted ideas about what the drums are and what they should do. So they come up with stereotypes. If you don't play like Tony Williams, Elvin Jones, or Steve Gadd, you can't play. I'm only talking about drummers, because it's different for saxophone players. None of the harmonic instruments go through this. So with the drums, I had to go through the stereotype. Drummers are supposed to be strong and play real hard. If you don't play crash, bang, boom, you can't play.

It's like any other stereotype. Right now, the stereotype for black people is Michael Jackson. If you don't have the Michael Jackson look, you're not beautiful. When I was growing up, the thing was that straight hair was good hair. You can't put the blame on one group of people. There's always an interaction. It's not just white people. It's black people's fault, too. So I went through all of that, and I don't let that stuff bother me, because I understand what's happening.

EH: In your press release material, you call yourself the "master drummer of sacred rhythms." What are "sacred rhythms"?

JC: To me there are two types of rhythms. There are fixed rhythms, which are written out. You can play them using notation. Then there are what I call "sacred rhythms," which you get to through improvisation. People who are playing and who have been practicing doing time just get to a certain level, musically, where everything that they've been practicing comes out differently. It comes out as something that you can't even practice. It's about improvisation, so I deal with those kinds of rhythms.

When you're playing improvised music, there are a lot of things you have to take into account: acoustics, emotional environment, how the people are feeling at the time of the performance. It gets down even to the producer and the people who are presenting the event. All of that has a lot to do with how the music is going to come out. You have to flow with the environment, instead of trying to force something. And that's an aspect of sacred rhythms.

A lot of times, people will try to play what they've been practicing exactly the same way in performance as they've been doing it at home, and that can't be done. It makes sense in classical music or in what I call fixed rhythms. If you've been dealing with these rhythms and you want to play it exactly the same way, it makes sense. But what happens to some drummers is that they say, "Oh, I like that. I'm going to do it," and they're forcing rhythms that you just can't play.

Sometimes I feel like I'm being presumptuous by using that term. I'm not religious—not institutionalized religion. Everyone is born religious. But in order to describe certain feelings—certain things in my music that I'm trying to get to—I use that word. I don't like "sacred rhythms" because people tend to stereotype. But it's the only word I can use right now that can describe these types of rhythms that I'm trying to get.

EH: You're describing an inspiration, not necessarily in a religious sense, but something you're inspired to do, given everything happening around you.

JC: Right, right. You know who really deals with what I call "sacred rhythms"? Cecil Taylor. When you play with Cecil, he just gives you notes, so it can go any way in the performance. And that's another aspect of sacred rhythms.

EH: So that, in the interpretation of the tune, you can play the note in any octave at any speed.

JC: Right.

EH: What are the ancient aspects of the music that you want to bring out?

JC: The ancient aspect of the drums is sound. First of all, the drums are not about rhythm. They're about sound. In order to get to certain rhythms, you have to have certain tonal figures. So that's what I deal

Photo by Ray Ross

with. That's another aspect of "sacred rhythms." I deal purely with sound in order to get what I do. I deal with certain sound frequencies.

Let's go back to the beginning. The oldest known drum is from 6,000 B.C. So when you play the instrument, you have to take into consideration the sociological, psychological, and symbolic aspects of what these people were thinking of at the time. I think that, when the drums were invented, the people were not mathematical enough to think of rhythms. The drums were not invented as a rhythmic instrument. They were invented as a sound instrument, to produce certain sounds people could sing and feel in their bodies.

Even though the drums were the first external instrument of Man, basically the drums haven't been invented yet. In my world, who are the greatest drummers? Miles Davis is the greatest drummer, and so is Cecil Taylor. To me, any physical instrument is an illusion. As an artist, you can be fooled. You can look at an instrument and say, "Oh, this is a drum, so I can't do this. I can't do that." You can succumb to all these limitations. But you can go past all that.

I don't look at my drumset as one instrument. I'm dealing with four instruments, so there's a certain orchestration I have to be constantly doing. My bass drum is its own instrument, so I had to develop a technique for it. Having two bass drums is unnecessary. It doesn't make sense. I mean, it makes a certain amount of sense, but I wouldn't want to carry all that stuff around. You can do the same thing with one as you can with two.

Drums are an illusion. Physical objects always present illusions. The reality is the energy they create that makes you feel. It's how you press on it, and you have to have control to the hilt. My snare drum and tom-tom are one instrument, my cymbals are a separate instrument, and my sock cymbal another. So when you're playing the music of the drums, there are certain orchestrations of the set you have to consider. For instance, last night, when I started playing the blues on the balaphon, the bass drum stopped, and then it came back in. That was written out. I knew the bass drum didn't have a part in it. Sometimes the bass drum might take the lead, while the snare drum becomes secondary.

EH: When people call you "the human metronome" because they're reacting to the repetition of the rhythm more than the tone quality, do you think that's a wrong emphasis or an overemphasis? There is repetition, and people do key in on that.

JC: You have to understand that one of the basic elements of the music of the drums is repetition. As a matter of fact, there's a certain amount of repetition in all music. In jazz, it's not so much bar repetition as repetition of certain chord sequences in order. A lot of people say I'm too repetitious, but that's the music of the drums—the music of our planet.

Everyone deals with repetition. It's a basic attribute of reality. Everything is pulsating, and it pulsates in a certain repetitious way. If you get tired of repetition, you get bored with life. Life is based on repetition. That's how you create things. You keep thinking about things.

Basically, in jazz, there are only two beats, with variations. One rhythm is *[plays swing beat]* and you accent with the cymbals. You can play that in ¾ time, 4/4 time, or 5/4 time, but basically, it's the same thing. Then there's what I call free drumming, where you play free, with all this energy. It's just another beat—another aspect of the music of the drums.

Certain rhythms can only last for two minutes. Others can last for three or four days. You have to know. I usually find out about this when I'm at home, trying to write music. In the music I played last night, there were actually two melodies. In the first part, when I was bowing the cymbal, the written melody was in the harmonica. The next melody was da da da da *dat. [sings melody]* That went into the part where I played the blues on the balaphon. I knew that cymbal part would last at least 15 minutes. When I picked up the whistle and still bowed the cymbal, I knew that would only last five minutes. Now I'm

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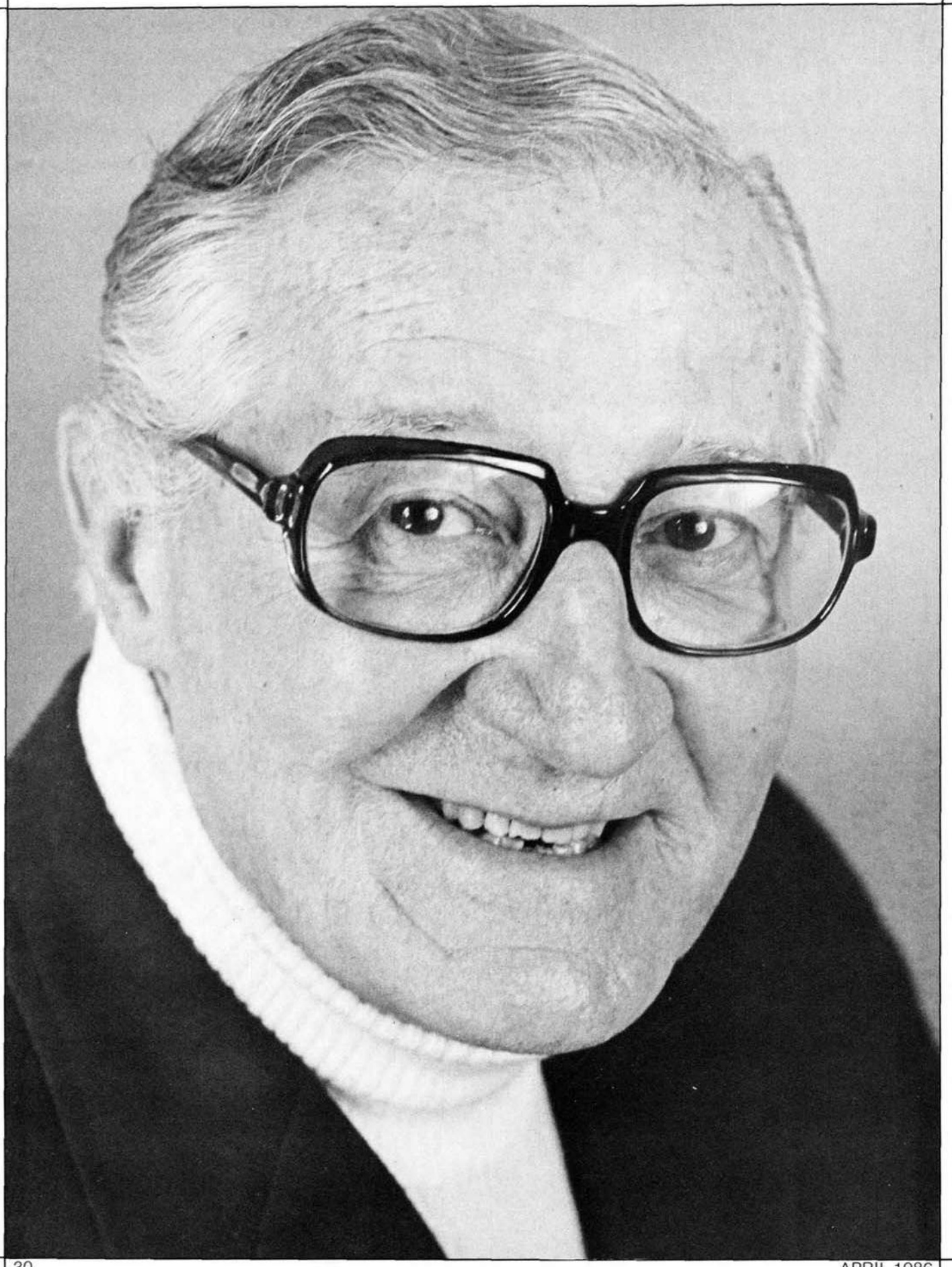
Photo by Lona Foote



R • A • Y
M•c•K•I•N•L•E•Y
swing pioneer

Live at New York's Strand Theatre in 1945, McKinleyfronts a band which included Lou Stein on piano, Mundell Lowe, guitar, and Peanuts Hucko on tenor sax. That's Paul Kashian handling the drum chair.

by Burt Korall

RAYMcKinley, at 75, remains young and involved with a variety of things. Not the least of these is drumming. He reads voraciously and listens to music. Occasionally, he watches TV, plays golf, rests, and gets into shape whenever there are a series of bookings coming up.

"I work outfor a few days at the drums in order to become limber," he says. "I just take a few jobs nowadays . . . and only for the best money." He plays places as widely separated as Australia and Disneyland in California, mostly with big bands; the tours "Down Under" have included several friends from the Glenn Miller band.

Life is pleasant, and McKinley does his best to keep it that way. Having worked hard and been a major musicalfigure since the 1930s, he has earned the right to have things to his specifications. Like most of us, he enjoys moving from day to day unencumbered by unnecessary pressure. Now is the time, hefeels, to do everything that might have been missed or superficially looked into during the years of extraordinarily busy days and long nights. McKinley mixes activity and work with quiet time in the ratio he most relishes. He'sfree in the best sense of the word.

Let's go back to where it all started: Fort Worth, Texas. Born in that city, McKinley grew up and found his way into music there.

RM: My initial connection with music was made when I was three, four, and five years old. I had a little tin drum that I really enjoyed playing. After a while, a gentleman across the street moved me up a notch. He owned an old army drum—one of those deep parade drums. I liked fussing with that even more, and I did pretty well. I

The 1946 McKinley orchestra at a recording session in New York City.

couldn't have been too old when my father stuck me in front of thousands of people at the old Northside Coliseum in Fort Worth, where the Elks were having what they called an Elks Circus. I played a little diddy-rum-dum, boom-boom-boom snare drum solo.

I guess I just fell into drums. The instrument felt right to me. Playing was great fun. The guy who really got me interested was Johnny Grimes—the pit drummer at the local Majestic Theater. I used to sit in the front row and just watch him. He had all the paraphernalia that pit drummers had in those days.

I got my first set of drums—if you could call it that—when I was nine years old. It included a snare drum, a bass drum with a pedal, a cymbal, and a little Chinese tom-tom. Up to that time, I had been beating on a variety of things, like pots and pans, pie plates, old pieces of wood—anything that sounded a bit like drums.

As soon as I had that set, my career began. I was asked if I wanted to become a member of a little five-piece outfit called The Jolly Jazz Bandits. The group had a female piano player; I remember that. We played around town a good deal.

There were a lot of bands in the Fort Worth area in the early 1920s—for example Swayne Cummings' Southern Serenaders and Frensley Moore's Black & Gold Serenaders. The others I can't remember at the moment. Anyway, at one time or another I played with them all.

It seemed that each band I played with was larger than the previous one. I learned a little more with each experience. The last guy I worked for before leaving Fort Worth the first time was an Indian: Chief Gonzales. He had the band at the Texas Hotel. I had a good reputation in my hometown. I wasn't that terrific, but everyone thought I was.

That's the first chapter. I got my start playing with all those local orchestras. Before I forget, there was one in Dallas as well: Cline's Collegians—the best of all the bands I played with before going out in the world.

BK: How about training? Did you, an instinctive and natural drummer who recommends study to others, ever take lessons?

RM: I don't remember ever taking a *drum* lesson. I learned almost everything by just doing and observing. If I heard someone play something I liked, I'd try to learn it, and then apply the technique or idea in the most musical way possible.

Hold on! There was a brief period of study, way back there. I was 17 and working with Beasley Smith's band, out of Nashville. We were engaged for the summer at Lake Pawpaw, Michigan, which is 60 or 70 miles from Chicago. I decided to study timps with Art Layfield in the Windy City.

At the time [1927], Paul Ash, the conductor, was the big thing in Chicago with his elaborate stage presentations. Art was his percussionist. He was a fine timpani player and all-around drummer, who later played snare drum with the New York Philharmonic.

I guess I got the bug to play timps, because the more equipment drummers had and could play, the better were their prospects—at least in those days. Vic Berton had just started doing his fancy stuff on the pedal timpani on records with Red Nichols. Art and a lot of other impressive players had chimes, kettledrums, and every bloody thing. It seemed the thing to do.

Every Thursday for a period of time, I made the trip into town for a lesson. I bought a pair of timps; the expense nearly broke me. But the studying stood me in good stead on a number of occasions with the Glenn Miller Army Air Force Band and certainly later with my own band.

BK: Were you impressed with any local drummers in and around Fort Worth?

A smiling Ray McKinley leading the revived Glenn Miller band on a date in Chicago in 1963. McKinley headed the Miller orchestra from 1956-1966.

Ray McKinley in the spotlight with his orchestra on the movie set of Hit Parade Of 1943. *Note the novel drum-style music stands.*

RM: I don't remember anyone in particular around town. But I do recall liking George Marsh, who came to Fort Worth with Paul Whiteman, and Dick Hamel, a pretty good guy with the sticks in Jimmy Joy's orchestra—the best bunch of musicians in my part of the country. Ray Rohel, who played in Dallas in 1925 with the Don Bestor band at the Baker Hotel, had an influence on me as well.

Drummers were different in those days. They fiddled around on all the drums and equipment. They had woodblocks, temple blocks, gongs, snare, of course, bass drum, and tom-toms galore, all over the place. They did a bit of everything. They even played on the rim and the shell of the bass drum. Many drummers were fond of choking the cymbal in climactic spots—hitting it with one hand and then "choking" it with the other.

Supposedly, timekeeping was the drummer's basic function. But too many drummers were busy doing other things. Rather than providing a steady pulse and "interesting" background for the ensemble and soloists, the typical player of the period was involved with "show" and using the whole set. Things got better later when the fad and fashion were to concentrate on the snare drum, bass drum, top cymbal, and hi-hat in a unified manner.

BK: When did you leave Fort Worth for the first time and with what band?

RM: I left town with the Duncan-Marin Band in 1926. Duncan led the group; Marin was the booking agent. After a short while, I left the band in El Paso to join Beasley Smith, a big name around Nashville in those days. I stayed on with Smith until 1928, even after he joined forces with Adrian McDowell—a hot fiddle player a la Joe Venuti—to form the Smith-McDowell Orchestra.

BK: What happened before you joined Milt Shaw & the Detroiters at Roseland in New York?

RM: I went to Pittsburgh and played with the Tracy-Brown band. Brown was a fiddle player; Tracy, a tuba player, was a good businessman. There were some fine jazz players in the band, including clarinetist Matty Matlock and trumpeter Bruce Hudson.

"IT'S ONE THING TO BEAT YOUR FINGERS ON THE TABLETOP AND YOUR FEET ON THE FLOOR, BUT QUITE ANOTHER TO INTEGRATE EVERYTHING AT THE DRUMS."

McKinley's stay with Milt Shaw & the Detroiters at New York's Roseland was important to his development. He came into the band in 1930. Bassist Bob Haggart, then a high school kid and new to the music scene, remembers: "I used to hang out at Roseland on weekends, and I met McKinley. I was just tickled by his playing. I really got an education listening to him. He gave me a good idea of what jazz music was all about. His approach to jazz performance was very individual and authentic. Because of this, his ideas generally filtered into the bands with which he played.

"As time went by, McKinley's drumming with the Milt Shaw band got better and better. The Chick Webb band shared the Roseland bandstand with the Detroiters for an extended period; that certainly had something to do with it.

"McKinley learned to play the hi-hat from Chick. Like the 'little dynamo,' he manipulated the 'hat' with his hands and sticks in a very provocative and swinging way; he played a bunch of variations on the basic dotted-8th and 16th rhythm, and really got the band moving. McKinley used the hi-hat as an instrument in itself. He and Chick played the hell out of it. And the hi-hat was a relatively new thing back then."

BK: What were the most memorable things that happened to you during the early part of your career?

RM: I had two of the biggest thrills of my drumming career during the early years. The first one was getting to play with Jimmy Joy. He had a marvelous jazz group out of the University of Texas—one trumpet, a trombone, a couple of reeds, and a rhythm section. Don't make a mistake about Joy, because he later had a successful semi-society band at the Edgewater Beach Hotel in Chicago. The band I'm talking about was so good that some say Bix Beiderbecke once offered to come and

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TED M

"HELLO, Simon?" the soft Scots voice on the phone said. "This is Ted McKenna." He had received a letter from a publicity company in America, in which a provisional date, time ("your time"), and place were suggested for us to meet in London to do an interview, and he was calling to find out whether I had received a similar one. We were amused by the efficiency with which the whole thing had been planned, and also by the fact that the suggested day happened to suit us both. But the best laid plans . . . . It was I who had to postpone the meeting, because on that day my wife went into labor, afew days early, with our first child. When I called Ted to apologize, he said that he had been through the same experience a few months earlier. The guy on the other end of the line wasn't a rock star being messed around by a music journalist, but a friend who was sympathetic and interested.

Ted McKenna was one of the many excellent rock musicians who emerged from the Glasgow area of Scotland in the late '60s and early '70s whose perseverance—going down to London and sleeping five or six to a room, joining a new band as soon as the "hard road" caused the previous one to split—was eventually rewarded with richly deserved recognition and success. His first band, The Rare Breed, changed their name to Bubbles (for commercial reasons) and broadcast on Britain's national Radio One Club. After that, Ted joined the Dream Police with Hamish Stewart, who was later to lead The Average White Band. It was in his next band, Tear Gas, that Ted was eventually reunited musically with his cousin, keyboard player, Hugh McKenna. Tear Gas had an album deal and seemed to have potential, but the personal and financial strains of having to be continually on the move, together with the frustrations of having to play "pop" a lot of the time instead of their own material, were beginning to take their toll. The band was on the verge ofsplitting when it was taken over by Alex Harvey as his backing band and became The Sensational Alex Harvey Band. Alex, says Ted, pulled them together and gave them direction. They were four strong players who needed a strong leader. Theyfound him in Alex.

Five years and nine successful albums later, The Sensational Alex Harvey Band (SAHB) broke up, and in 1976 Ted McKenna teamed up with Irish guitar ace Rory Gallagher. He can be heard on Rory's albums Photo Finish, Top Priority, and Stage Struck. After leaving Rory, Ted played with Ali Thompson on his two American chart singles: "Take A Little Rhythm" and "Live Every Minute"; he also played on Greg Lake's solo albums Greg Lake and Manoeuvres with Gary Moore. Ted's last regular band, from 1981 to 1984, was The Michael Shenker Group, with whom he recorded Assault Attack, Built To Destroy, and Rock Will Never Die.

I was aware of Ted's awesome reputation as a rock drummer, but over a series of Jack Daniels and Cokes (for Ted), and pints of Shandy (for me) in a pub opposite the offices of Bronze Records in London, I discovered that he is extremely knowledgeable about, and interested in, all aspects of drumming, and that he was able to give lots offascinating insights into the business of being a professional rock drummer.

SG: You were in the public eye recently because of your work on *Phenomena;* perhaps you could start by talking about that.

TM: I'd been doing some work with Gary Moore, and it was he who suggested that I might be interested in working with Glenn Hughes. At the time, they were thinking of getting Trapeze together again. That was the band that Glenn was in before Deep Purple. I'd played opposite Trapeze many years before, when I was in Tear Gas, and I thought that Glenn had a really great voice, so I was definitely interested. I went along to find out about that and met Tom Galley *[brother of Trapeze's Mel Galley—late of Whitesnake}.* Tom said that he was working on another project in addition to Trapeze and asked if I would like to do some playing for that as well. So, you see, it was a bit vague at first. We did a few tracks. Some were for a new Trapeze album and some were for *Phenomena.* I wasn't sure which was which at the time. Then later, we did "Still The Night" at Air Studios in London, and that was definitely for *Phenomena.*

There was a slight misunderstanding actually, because Tom thought that everybody who was involved in making the album had received a copy, but that wasn't the case. So when they called from the States to say that an interview had been arranged for me with *Modern Drummer,* I suddenly realized that I didn't know much about my latest recording project with Tom. So I got hold of a copy and gave myself a crash course. I had no idea that it was such a big project, but Tom put an incredible amount of work into it. It's been worked from the ground upwards—the concept, the artwork. Tom and the record company have really put a lot into it, and that's great.

SG: There is a strong supernatural theme

K E N N A

running through all the songs. Does this aspect interest you at all?

TM: No, not really. My involvement was only on a musical level, and when I did the tracks, I wasn't even aware of any theme for the album. The subject doesn't interest me, but the music is good—good to play, good to listen to—and that's what concerns me.

SG: It interests me that, on two of the tracks, you and Glenn Hughes are playing drums and bass, respectively, and on the others, it is Cozy Powell and Neil Murray. Yet, there isn't a change of style involved. What is the point of using a different rhythm section when the style of playing remains the same?

TM: It was a case of availability. Cozy was first asked to do the project and he did so much of it, but his commitments took him elsewhere before it was completed. So it was a case of my being able to play in the *same* style as Cozy, so that the basic feel of the album would remain the same. A consistent style of drumming is important.

SG: Could you define the style?

TM: Well, for that type of music, you need someone who will nail it down and keep it solid. It's straight ahead and powerful. I play different styles, but when I play rock, I play it like that, because I think that's the way rock should be played. So I don't mess about too much. I just hold it down. But I'm fond of lots of different styles of playing. If anybody saw my album collection, they wouldn't believe it, because it's mainly jazz. I've played rock for about 20 years, but I hardly have any rock records. I took most of my rock influences from seeing people firsthand—John Bonham, people like that.

SG: Your interest in jazz must have influenced your rock playing though?

TM: When I started playing, my influences quickly went from the attraction of the music—The Beatles and so on—to the attraction of drumming. And I discovered drumming more through listening to jazz than to pop or rock, because that music doesn't show drumming off in its full dimensions. Listening to rock records is hardly the way to study drumming. Certain types of rock have technically interesting drumming, but over the years, I've gotten more from jazz. The first album I had was Charlie Mingus' *The Town Hall Concert* with Dannie Richmond, and then I got some Buddy Rich records. I learned a lot from his playing.

The first rock influence I had was listening to The Shadows. They had Tony Meehan on drums and later Brian Bennett. You remember that solo of Brian Bennett's, "Little B"? Well, I pulled that solo apart and analyzed it. I learned a lot about basic technique from that, and then I got into more involved playing like that of Elvin Jones and Tony Williams. So I studied technique for a long time, and when I was about 18 or 19, I saw myself as being well on the way to becoming a drum virtuoso!

But as far as rock goes, Alex Harvey was the biggest influence when it came to maturing my playing. He showed me the importance of getting feel together, and that that's so much more important than getting your chops in. It comes down to playing the right drums for the music. Technique is great. It gives you a good *vocabulary* on drums, and it's good to have it, but it doesn't make good music unless you apply it in the right way. Alex used to turn around to me on stage sometimes and do this. *[He slaps his leg a couple of times, slowly and deliberately.]* I would be doing it all and thinking that I was going great, but he wanted to feel that snare drum on 2 and 4, and he'd leave me in no doubt as to what he wanted. That was a very important influence from a non-drummer.

SG: A few moments ago, you said that listening to rock records isn't a good way to study drumming, but don't you think that things have changed a bit since you started in the'60s?

TM: I don't want to put down rock playing in its finer forms. Some of the great rock players have been great stylists, with some of the greatest being the great simple players. Recently, I've been doing some clinics—"Rock Workshops" for the Musicians' Union—and that's been quite revealing, because it has made me think about what's in the minds of young people when they start thinking about learning the instrument. Generally, I think that they're attracted by the music first of all, and therefore they don't approach drumming as an art. They approach it as something that they feel drawn to within a style of music that they like. Lots of people never bother to develop the vocabulary on drums, and yet they can be very good at playing the music and making it sound exactly right. *But* ask them to play something else and they can't do it, because they don't think that way. So what I'm saying is that, if you want to develop a comprehen-

sive style of drumming that covers different areas of technique and you only listen to rock records, you won't hear that variety of technique. You hear a certain type of technique only. Some rock drummers are more technically oriented than others, but generally, rock's about power, laying on that four in the bar, and just going for it.

It's good to be able to come from both directions. I think that I am fortunate, because I became interested in technique early on and then I learned about playing the music. But there are rock players who never listen to anything else, so they don't develop. I enjoy listening to and playing all types of music, but there is a *discipline* in rock drumming. Good rock drummers will play it straight but then be able to pull something out of the bag when they need to, because they also have the technique, but they will never overplay and break the feel of the music. It's down to the individual. Drummers who are interested in developing their drumming skills, as opposed to developing their careers as drummers in rock bands, are going to listen to a variety of styles and extend themselves a bit. There is always the danger that you can get too many things going and you don't really settle in one field. So regardless of what you, hopefully, have up your sleeve in terms of technique, if you want to be a rock drummer, you can't afford to mess around. Cozy Powell is a good example of someone who's got a good technique, but knows what he's doing, limits himself, is very directional in his playing, and only does what's required for the style of the music. He doesn't overplay to try to prove to people how great he is.

SG: He has said in this magazine that he isn't interested in drumming theory.

TM: He is regarded as a good, solid drummer, but he's got more in reserve than people think; he can come out with some amazing stuff.

SG: Coming back to your own technique, did you have a background in pipe bands?

TM: Funny you should mention that. I would have loved to have been in a pipe band and to have learned that discipline. It is very difficult music to play, because it requires such perfection and stick control. I was never in a pipe band, but strangely enough, when I practice rudiments, I *sound* like a pipe band drummer. It's very strange. It's something instinctive. Perhaps it's got something to do with being Celtic!

SG: How did you learn rudiments?

TM: Basically, I discovered a lot of it for myself. I would practice for hours and hours. I used some books and did enough reading to find out what to practice, but I never developed that properly. All the time I've been playing professionally, I've never needed to read. I would often go into Bradley's music shop in Glasgow on Saturdays. I'd listen to some jazz in the bar opposite at lunchtime and watch the drummer. Then, I'd go over to the shop and hang around—maybe practicing on a pad—and wait for the drummers to come in to buy things. I'd see them trying things out in the shop, and I'd go over and ask them to show me what they were doing.

SG: Have you always used matched grip?

TM: No. I learned all my rudiments with the orthodox grip, but when I started playing rock on gigs, I used a matched grip because it was easier for getting a bit of power in the left hand. Then, I realized that there wasn't much point in holding the sticks one way when you practice and another when you play. So I started to relearn all the things I had done with an orthodox grip using the matched grip, and it wasn't as easy, because playing rock for years decreases your control with the left hand. You need to hold the stick fairly firmly to get the stick control to play rudiments or intricate things, but if you are playing a hard, loud off beat, you *can't* hold it too firmly. If you do, first of all, you send a vibration up your arm. Then you can either break the drumhead or break the stick. But if you just let the stick fall, holding it firmly enough just to keep control over it but not much more, you can play much louder. The only disadvantage is that, if you play like this for some time, you create an imbalance. You are playing some fast, controlled patterns with your right hand, so the fingers of that hand retain that fine sensitivity, but if the left hand is always holding the stick loosely, you lose that degree of control. That's one disadvantage I've found in playing rock music: It destroys a lot of the technique I've learned. I'm not worried about it. [laughs] You can just practice and bring it back!

SG: Do you advise young would-be rock drummers to learn rudiments when you do clinics?

TM: I find that this is a problem area with young players. As I said before, most of them are drawn to drumming because they are keen on the music. But then they get drum lessons from a person who's trying to teach them rudiments, and they find it very hard to align what they are doing in their lessons with the music that got them interested in drumming in the first place. They say, "Okay, so I sit for hours practicing a paradiddle, but I can't find any music to use it in!" I point out that, if you see the old film of Buddy Holly doing "Peggy Sue," you'll notice that Jerry Allison, the drummer, is smiling all the way through. The reason that he's smiling is that, *at last,* he has found a tune that he can play a paradiddle in all the way through!

You see, at first they are learning technique without necessarily being able to apply it to music, and it gets very boring for the young people who want to play rock, and to sound like John Bonham or whoever. They want to be able to run

continued on page 94

"THE HUMAN ELEMENT IS BEING PHASED OUT BECAUSE IT ISN'T IN VOGUE AT THE MOMENT."

SETUP UPDATE

DAVID GARIBALDI

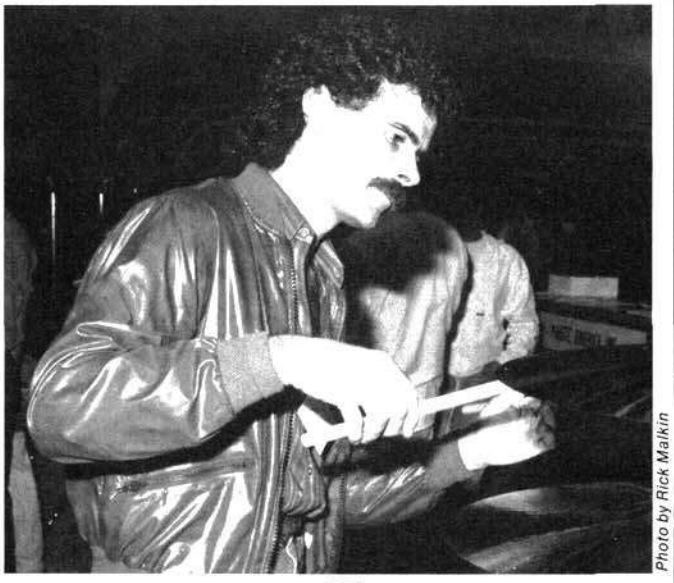
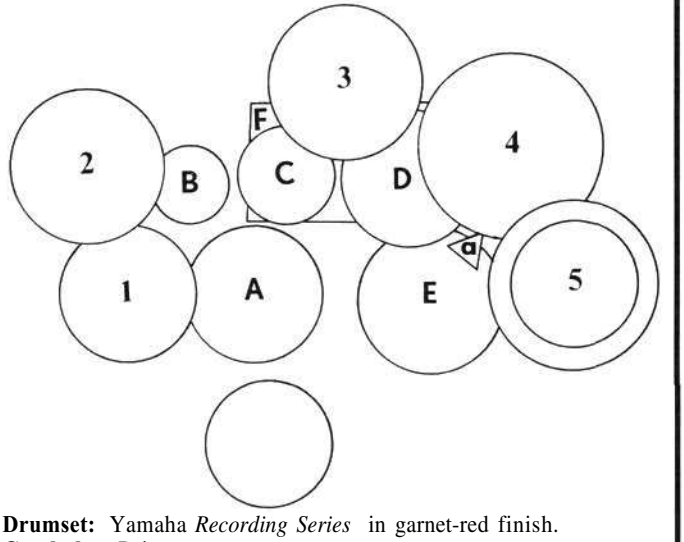


Photo by Rick Malkin



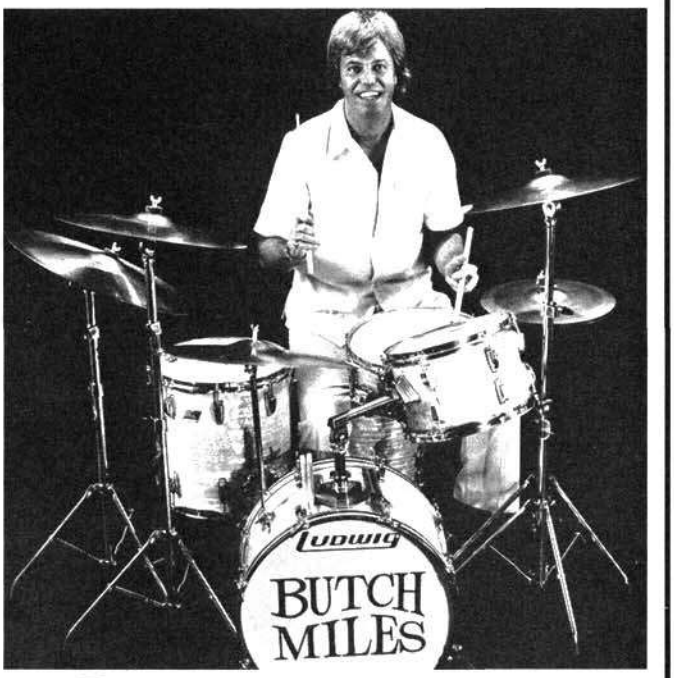
Drumset: Yamaha *Recording Series* in garnet-red finish.
Cymbals: Paiste.

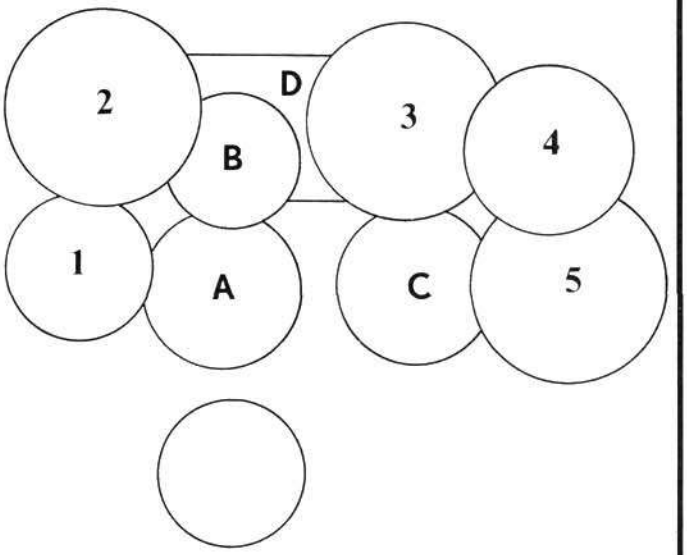
A. 6 1/2 x 14 metal or 7 x 14 wood snare
B. 8 x 8 tom
C. 8 x 10 tom
D. 10 x 14 tom
E. 16 x 16 floor tom
F. 14 x 22 bass drum
a. Latin Percussion *Cha Cha* cowbell attached to floor tom

1. 14" *Rude* hi-hats
2. 18" 2002 crash
3. 18" *Sound Creation* short crash
4. 20" *Sound Creation* bright ride
5. 20" broken cym. on top of 18" broken cym. — "trash cymbal"

Hardware: Yamaha 900 *Series,* including 900 *Series* bass drum pedal with wood beater; Yamaha 700 *Series* hi-hat stand.
Heads: Remo coated *Ambassador* on snare batter; Remo clear *Emperors* on tops of toms, clear *Ambassadors* on bottoms; Remo *Pinstripe* on batter side of bass drum, coated *Ambassador* on front with 14" hole; small pillow in bass drum slightly touching both heads; leather patch on batter side where impact occurs.
Sticks: Vic Firth *SD9 Drivers* with wood tips.

BUTCH MILES





Drumset: Ludwig six-ply wood shells in white marine-pearl finish.
Cymbals: Zildjian.

A. 5 x 14 snare
B 8 x 12 tom
C. 14 x 14 floor tom
D. 14 x 20 bass drum

1. 13" *New Beat* hi-hats
2. 20" K ride
3. 20" medium-heavy Ping ride
4. 18" A thin crash
5. 20" medium swish

Hardware: All Ludwig *Modular* stands and mounts; Ludwig *Speed King* bass drum pedal.
Heads: Coated Ludwig *Ensemble* (medium) on snare batter; coated Ludwig *Ensemble* (thin) on all tom heads; Ludwig *Silver Dot* on bass drum batter; coated *Ensemble* (medium) on front. All drums tuned wide open with no muffling.
Sticks: Vic Firth *American Classic 5A* with wood tips.

In The Current Issue Of ***MODERN PERCUSSIONIST***

Star Of Indiana

In their first year of existence, this corps achieved the near impossible: They made it into the DCI top 12. Dennis DeLucia, Bob Dubinski, and other members of the Star Of Indiana staff talk about how this top-notch corps came together so quickly.

Ray Cooper

When it comes to rock percussion, few can match the credentials of Ray Cooper, who has performed with such greats as Elton John, Eric Clapton, and George Harrison. He discusses his career and explains why he is not worried about being replaced by machines.

Photo by Ebet Roberts

Fred Hinger

Hinger recounts his experiences with the Philadelphia Orchestra and the Metropolitan Opera, and traces the development of his *Touch-Tone* products.

Plus:

- John Santos On The Bomba Rhythm
- Dave Samuels On Analyzing The Music You Play
- Arthur Press On Multiple Parts

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The anatomy of

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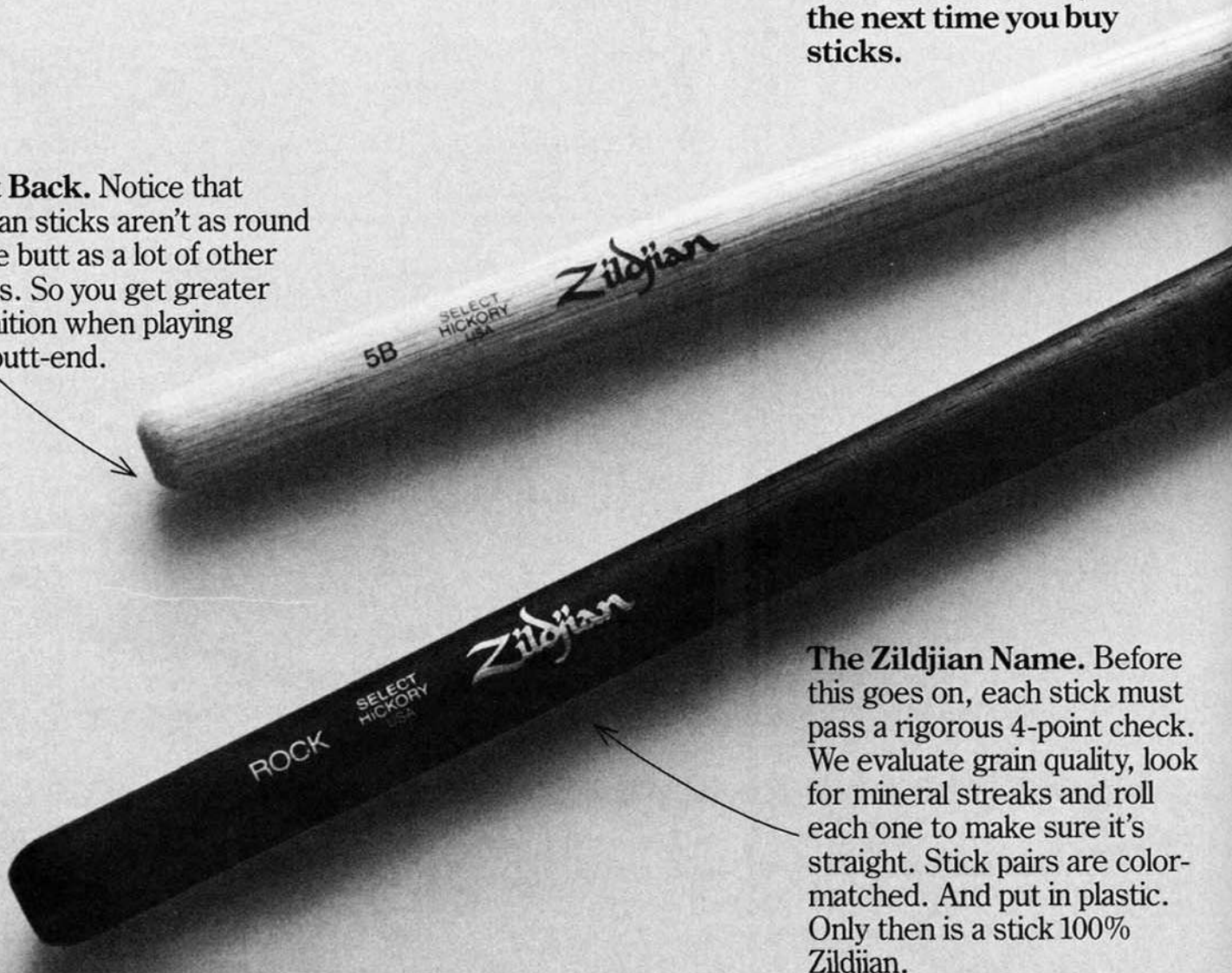

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a stick.

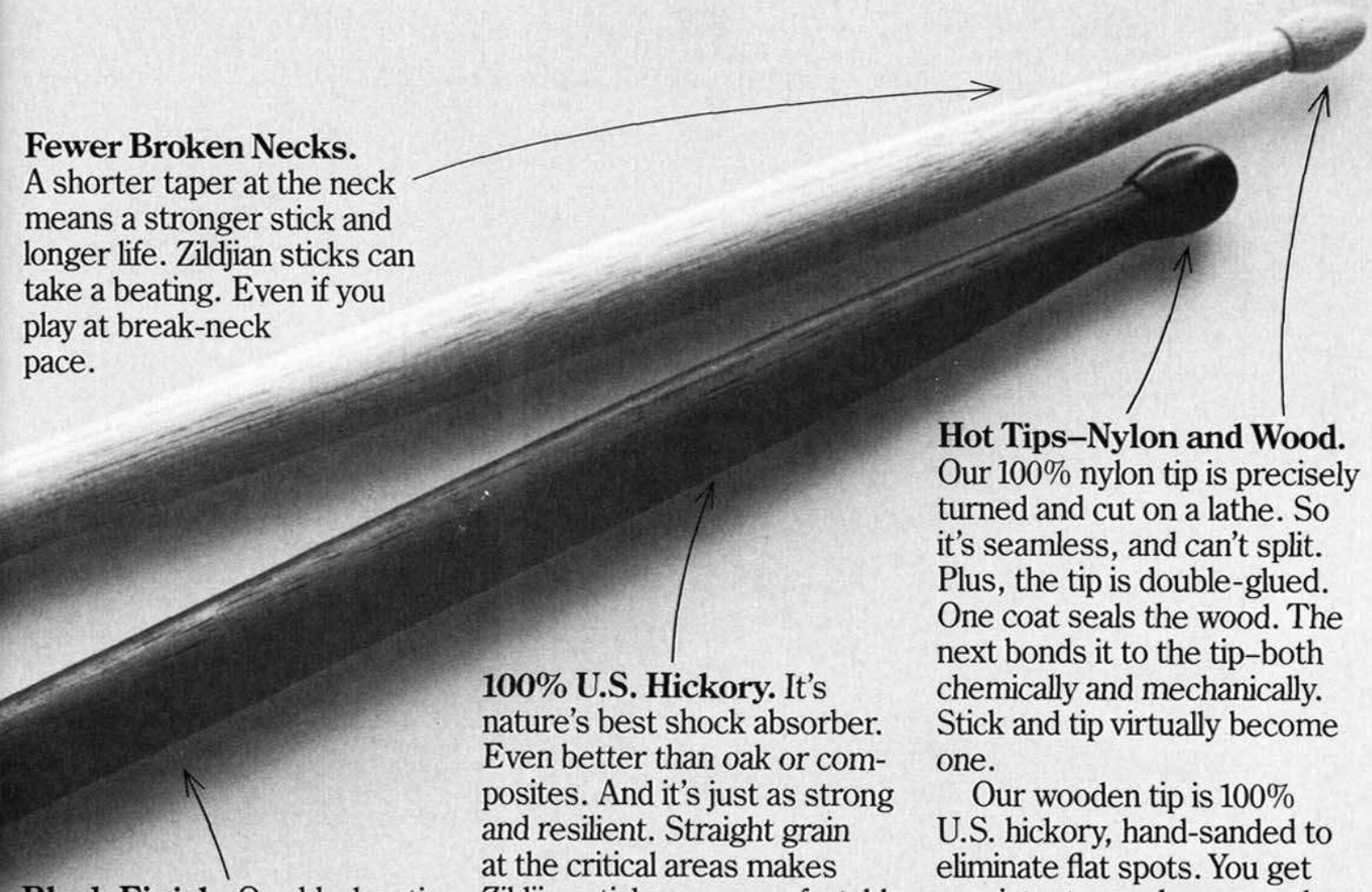

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Photo by Michael S. Jachles

Style & Analysis: Alan White

by Michael Bettine

Alan White has been the percussive force behind Yes since 1972. His intelligent, musical, and powerful approach to rock drumming helped make Yes one of the top bands of the '70s. With the band's triumphant return in 1984, Alan has become a drummer for the '80s.

The following examples are all taken from *90125,* Yes's long-awaited return album. Alan's playing on *90125* is brilliant, and it helped to secure a new generation of loyal followers for himself and the band. The examples selected reveal Alan's tasteful and well-executed playing style.

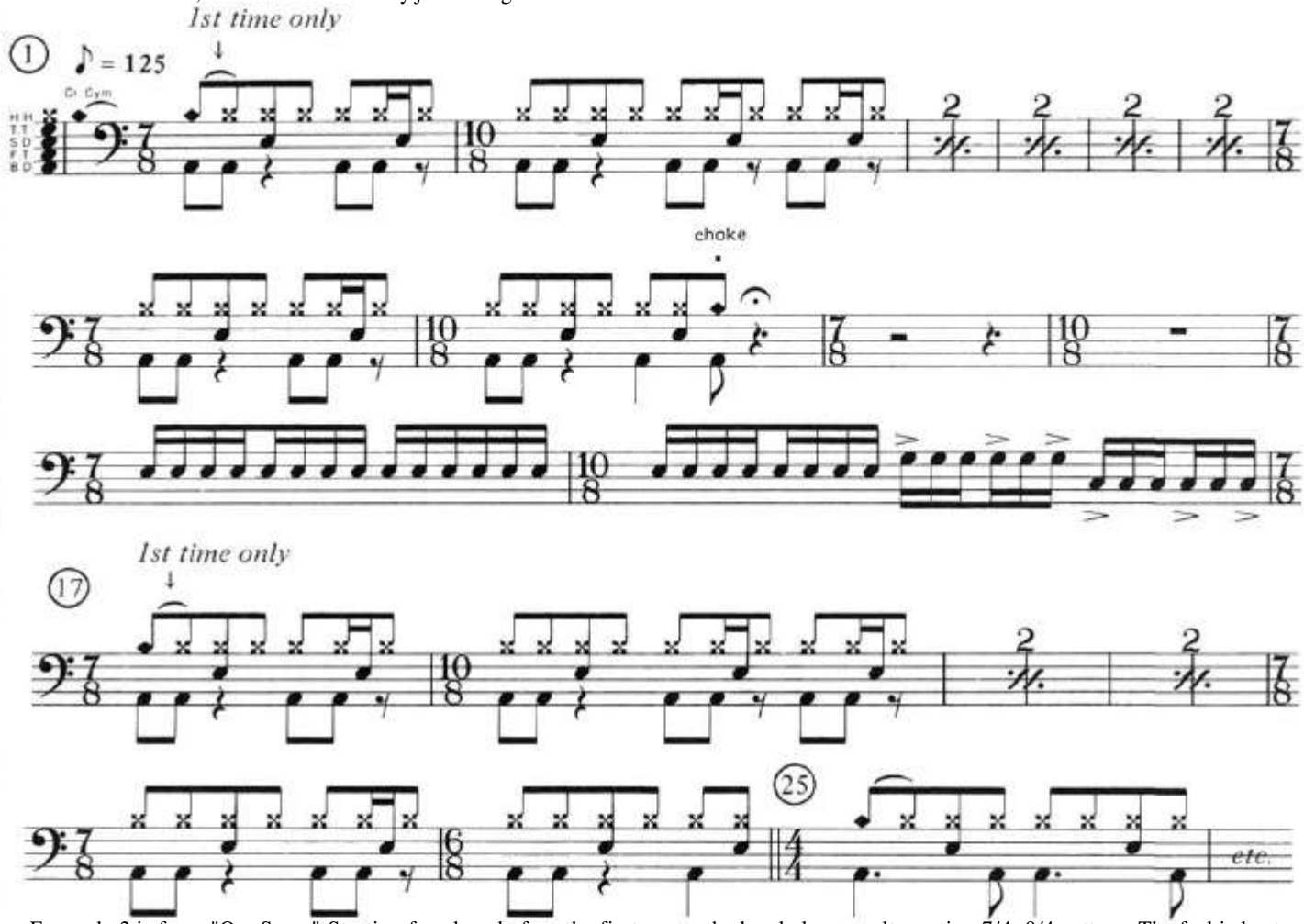
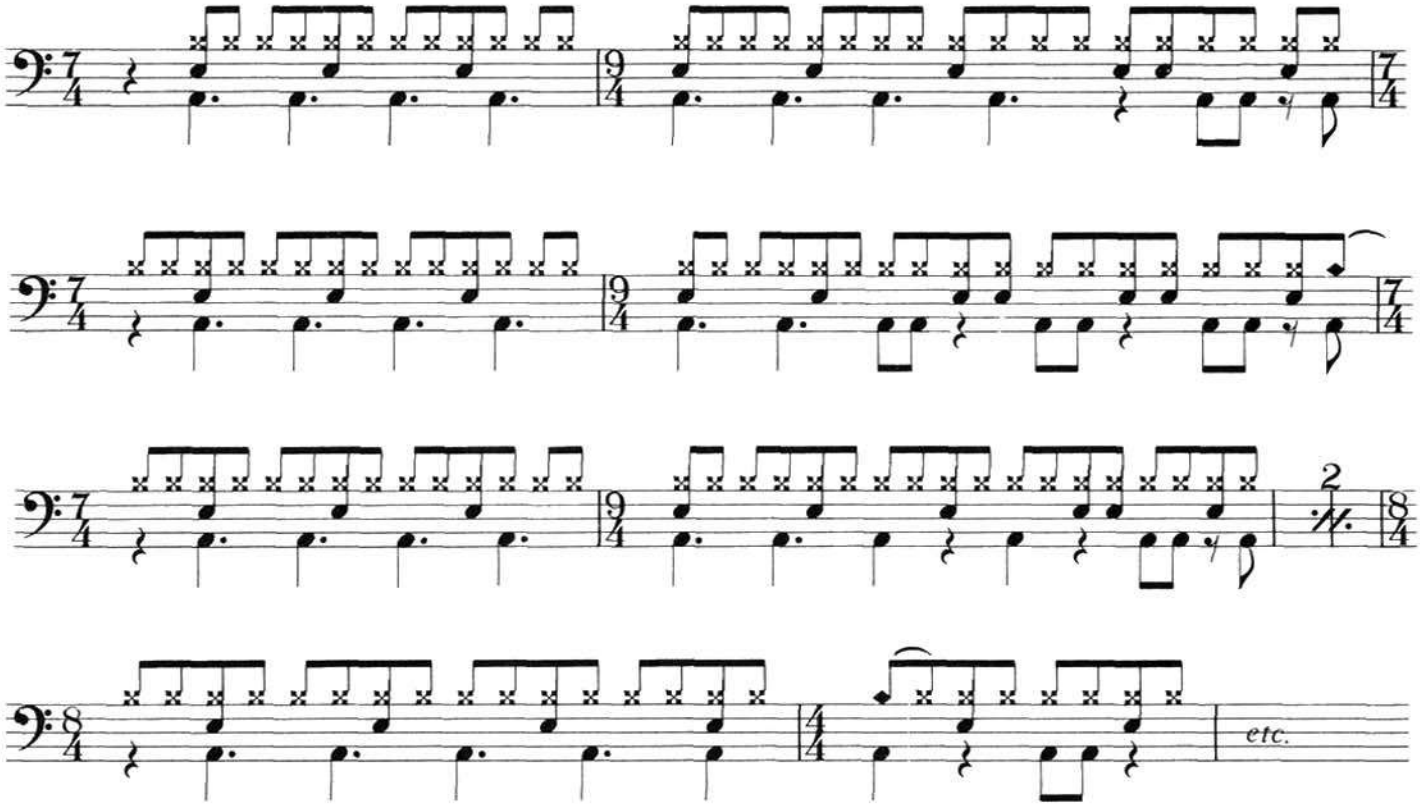
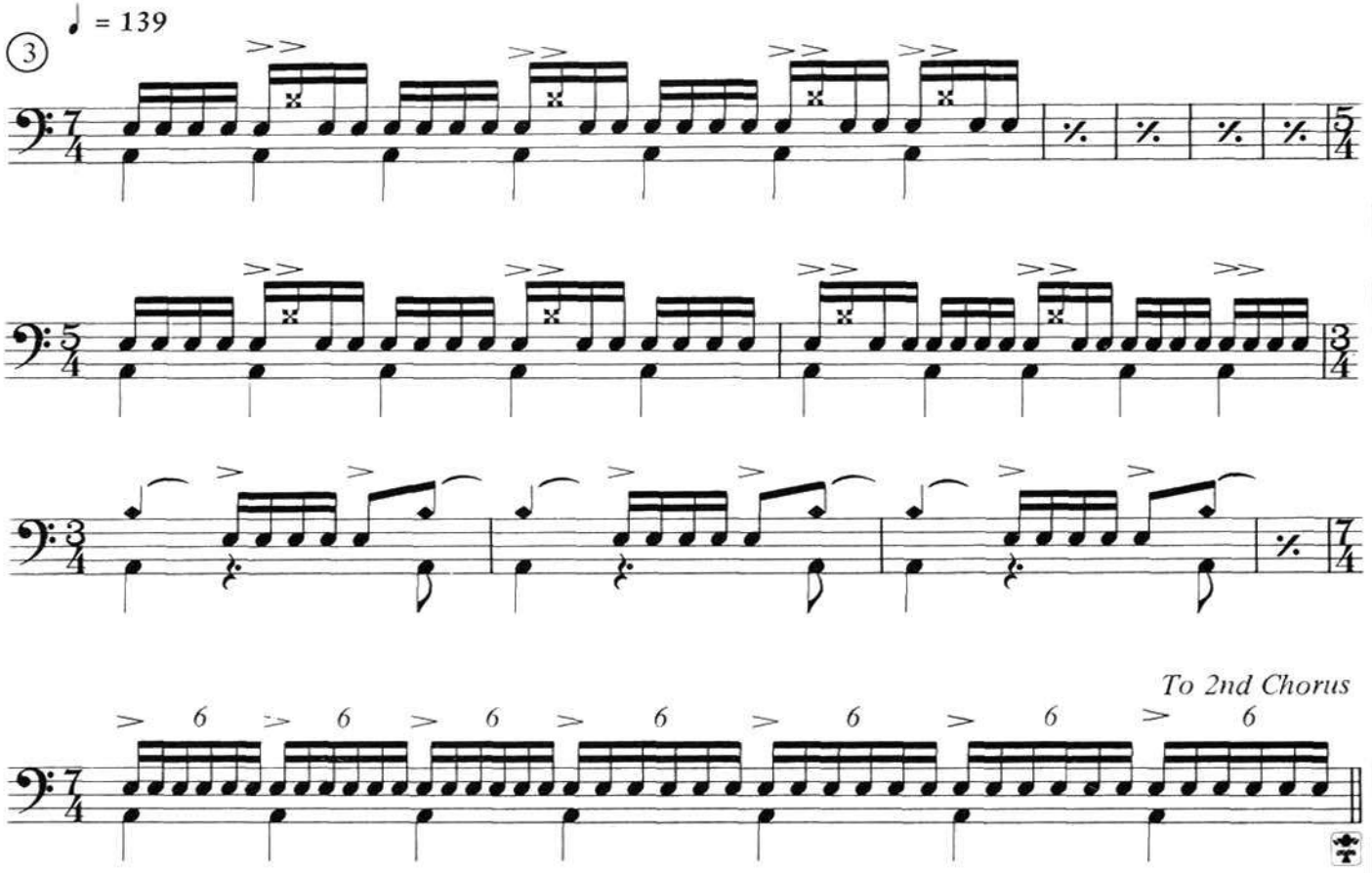
The first example is taken from the introductory section of "Changes." Picking up right after the drums enter, we find the band playing a tight, alternating 7/8, 10/8 pattern. This pattern sounds complex, yet it is simple to understand when written out. After the break and drum fill, the band reenters at measure 17 with the acoustic guitar playing in 4/4 over the odd-meter pattern. The effect is quite polyrhythmic. At measure 25, the band dramatically joins the guitar in 4/4.

Example 2 is from "Our Song." Starting four bars before the first verse, the band plays an alternating 7/4, 9/4 pattern. The feel is kept even by Alan playing the odd-bar grouping as a 16/4 phrase, with a heavy backbeat effect on the snare drum. This is a good example of taking an odd meter and making it feel even.

Example 3 is the verse and chorus pattern from the tune "Cinema." Here, Alan plays a march-like feel over the odd-bar grouping. He breaks up the 16th-note roll on the snare drum with a hi-hat note on the "e" of the pattern.

Cliff

Photo by Ray Levitt

With Charlie Barnet's band at New York's Paramount Theater. The Chinese cymbal was a Leeman trademark for many years.

It's been said about Cliff Leeman's rock-steady timekeeping that a bandleader had better be sure he kicks the band off at the right tempo, because right or wrong, Cliff will be certain to carry it through to the finish. But there's a lot more to Cliff's mastery of the time than the ability to hold it steady. A metronome can do that, and if that was all there was to it, who'd need a drummer? The added ingredient is that undefinable something called "artistry"—that inherent instinct that takes a purely mechanical function and adds something to it as highly individual as a personal signature. In Cliff Leeman's case, this amounts to such a personal approach that, once you've heard him, he's readily recognizable thereafter.

There are numerous factors that evolve into such an original concept, and they're common to the mastery of any musical instrument. But beyond the accepted basics of talent and technique (refined through years of experience and modified by the assimilation of ideas from other drummers), there is the ability to judge time on a split-second basis. When these are coupled with excellent musical taste, you have an artist named Cliff Leeman.

Listening, as Cliff sees it, is also one of the most important ingredients. "I never want to get in the way of soloists," says Cliff. "The trick is to listen carefully to what they're doing and try to back them up." It's probably one of the most consistent items in the Leeman makeup, second only to his uncanny knack for keeping good time. And yet, Cliff is the first to admit that his playing has changed and evolved over the years, not only as a result of experience and maturity, but also as a result of keeping pace with musical trends.

Born in Portland, Maine in 1913, Cliff went on to become a mainstay in the big bands of Artie Shaw, Tommy and Jimmy Dorsey, Charlie Barnet, and Woody Herman, among others. Cliff can be heard on countless recordings driving the ensembles and backing the soloists, and still fondly recalls the sensation he created by using a Chinese cymbal with rivets for a totally new tonal shading.

"I was with Cozy Cole one day, and we dropped by Bill Mather's drum shop in Manhattan. Bill had the biggest cymbal I'd ever seen: a 25" Chinese cymbal. It was back in the Artie Shaw days, and I decided I *had* to have that cymbal. Then we did that record date that produced Artie's 'Begin The Beguine' and 'Back Bay Shuffle.' I started 'Back Bay Shuffle' off with a little thing on that cymbal that I developed from listening to Chick Webb. I played that big cymbal all through the big band years, and it became something of a trademark of mine. I used it with Shaw, Tommy Dorsey, and Charlie Barnet. When I was with Woody's band, I worked with Ben Webster, and later when Ben had his own group, his drummer came running up to me and said, 'Gee, what kind of cymbal is that that Ben keeps talking about?' "

Soloists liked Cliff's Chinese cymbal so much that they began buying them on their own and lending them to their drummers. Dizzy Gillespie insisted that his drummer have one. Kenny Davern bought a couple to carry around with him from job to job. Eventually, Cliff replaced the Chinese cymbal with a large sizzle cymbal, which was more adaptable to small-band work and his present style. But the Chinese cymbal was an integral part of his setup for many years. Then Cliff discovered a new dimension.

At the Hotel Pennsylvania with Tommy Dorsey in 1939.

"I fell in love with small bands while I was playing with John Kirby. I realized that I was sick to death of moving big brass sections and killing myself. You could play with driving force with a small group, but you could still play subtly, and sit back and relax." As a result, Cliff later gravitated to Eddie Condon's band, which he refers to as "one of the greatest bands in its category that I ever worked with. They had an inspiring way of playing, because they worked together for so long. We had a great rhythm section. Bob Casey was our first bassist, and when he left, I recommended my old friend Walter Page. You know, I'm not particularly fond of guitars, banjos, or anything else that gets in the way. I love a rhythm section with piano, bass, and drums. But Eddie Condon was an unsung hero. He had wonderful chord sense, and because he played unamplified guitar, it never got in the way. It was a joy to work with him."

Cliff also doesn't hesitate to acknowledge his influences through the years. He rates Jo Jones, who he first heard with Count Basie in Kansas City, as his most important influence, but also includes Big Sid Catlett and Zutty Singleton among the top three.

"Sid Catlett was a prince among fellows, but a king on the drummer's throne. Sidney is considered by many drummers, historians, and critics as the greatest drummer of them all. I'll not dispute that, because he was certainly very close to being that, but I always have reservations about calling anybody the greatest anything. The only possible exception to this is Buddy, because I consider him to be the greatest drum soloist of all time. I don't believe he'll ever be topped. He's one of a kind.

"I first met Big Sid when he was with Louis Armstrong's big band. Sid was a huge man, well over six feet tall, with long arms and extremely large hands. When he sat down at the drums, the sticks looked like toothpicks in his hands, and you expected to hear a thunderous roar erupt from the drums. Instead, a fluid flow of assorted sounds would emanate. His time was impeccable and his execution was flawless, but his taste predominated over all. He had excellent training, and he played a swinging, awe-inspiring show. Sid loved to play behind tap dancers. Some of

by Warren W. Vache, Sr.

Leeman

Photo by Kathy Gardner

Cliff Leeman, still at it today.

this rubbed off on me, thank goodness, because with Charlie Barnet's band, I was called upon to play shows at Harlem's Apollo Theater, The Howard Theater in Washington, and many other theaters with black and white reviews.

"I was very close with Zutty Singleton from 1936 until he died. There's an old Artie Shaw record called 'The Blues A' and 'The Blues B,' a double-sided Vocalion *[Artie Shaw And His New Music,* VO 4401] on which you can hear Zutty's influences in my playing. In addition, you can hear me using that 25" Chinese cymbal.

"Over the years I've heard the great drummers, like Baby Dodds, who had a pulsating 4/4 beat in the traditional New Orleans style. I had the chance to study Baby when he played at The Three Deuces in Chicago. Baby could play a roll on the snare drum that was so smooth that it was referred to as 'smooth as silk and satin.' He played with the open tone of the tuned bass drum and no padding, and he employed all kinds of little tricks in his solos, like using the butt end of the sticks on the bass drum to simulate an extra tom-tom sound.

"And then there was Davy Tough," states Cliff, "all 110 pounds of him—a great, subtle swinger, but equally as powerful. George Wettling was another Chicago drummer who had superb taste and was a very exciting soloist. His solos always had a great deal of humor, as well as technique. Ray McKinley is another great drummer. I first heard him on radio with the Dorsey Brothers around 1932 or '33. I loved the sound of his drums, and his intense but loosely swinging beat and good taste behind soloists. Also, listening to Chick Webb helped to mold some of my ideas. He tuned his drums with undampened heads and a high snare sound. I adapted to tuning my drums along those lines and still adhere to those sounds today. I also must mention my dear friend Gene Krupa, a true legend. The huge growth in the sales of drum equipment was an outgrowth of Gene's association with Benny Goodman. There's no doubt that *all* drummers were influenced by Gene in some way."

Although Cliff readily acknowledges his influences, there is never any doubt that he is an individualist with his own ideas. "I try to play behind the soloist, and that's why *I'm* not known as a forceful soloist. I would rather play a four-bar chase chorus back and forth with a horn—something with different tones and sounds—than get into a rudimental solo."

The Leeman individualism also surfaces in Cliffs equipment. "I use a 23" medium ride cymbal, a 22" sizzle, and an 8" splash cymbal for special effects. I also use a 20" swish on occasion, which has a great sound as a ride cymbal. I have to put chains on it when Jake Hanna is around.

"I'd estimate that I have over $50,000 invested in cymbals of various sizes. I've always used nothing but Zildjian cymbals, and the company has gone out of its way to satisfy me. My drums were made to my specifications by Slingerland, including a solid oak 4" piccolo snare. It has a sharp, light pitch. I have another snare that was custom built and presented to me as a gift from a friend in England. It has a mahogany shell that 'floats'; there's no hardware touching the shell. I also have a 5" steel snare drum by Slingerland."

Cliff relies heavily on his cymbals to achieve the effortless swing that is a primary characteristic of his playing. This, coupled with his fantastic sense of time, has earned him an enviable reputation with jazz buffs and big band enthusiasts. But Cliffs career has not been confined to jazz or big band experience, although jazz musicians have always sought him out. When Milt Gabler signed Bill Haley & The Comets to record for Decca—shrewdly estimating them as potential money-makers—he was annoyed to discover that the drummer could not keep time. So he called Cliff to do the date. Thus, Cliff is on the recording of "Rock Around The Clock," the sound that is generally considered to have kicked off the rock era.

It's a tribute to Cliffs versatility that he could perform on Haley's and countless other pop and commercial records, while at the same time waxing classic recordings with the Eddie Condon groups and the Lawson-Haggart band (which eventually became The World's Greatest Jazz Band). Cliff was also a mainstay on the Perry Como, Jack Benny, Jimmy Durante, and Steve Allen television shows, along with *Your Hit Parade* and *The Bell Telephone Hour.* Needless to say, the recordings he made with Artie Shaw, Tommy Dorsey, Charlie Barnet, Raymond Scott, and others remain classics of the American musical heritage.

Cliff also offers some sage words of advice for young drummers. "It took me years to learn this, but I've found it to be true beyond any question: You don't need any kind of stimulants to play well. I can get very high on black coffee. I used to think I got warmed up by drinking. But now my warm-up period consists of exercises to warm up my hands. I have wrist exercises to get the blood circulating, and I do calisthenics to warm up my feet. I have a set of exercises I'd be happy to show anybody who's interested. All those marvelous athletes in the Olympics warmed up on the sidelines beforehand. It didn't matter what they had to do. If they were going to jump hurdles, they warmed up; if they were going to swim, they warmed up. No matter what you do that's athletic, you have to warm up. And that's what I do. Nothing else is required."

A youthful Cliff Leeman with the famous Artie Shaw band of 1938.

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Photo by Rick Malkin

Shaughnessy continued from page 21

have to be in the right place at the right time. That's right, but you've got to be ready. If I hadn't been ready, I would have fallen on my ass. Twenty-five minutes at that tempo wasn't easy, but I didn't run out of gas. After playing with Jack Teagarden for two nights, my first big band job came up with Randy Brooks, a well-known trumpet player of that era. I did some work with his band, and I would have gone on the road, but my hair was pretty long and he said I had to get a haircut or I would be fired. So I said, "Did you hire me for my playing or my hair?" And he said, "Everyone has short hair in my band," so he fired me. It was good in a way because I got a job with a band I think was a little better, and I proceeded from there.

I think that, if I'm known for anything, it's versatility. Sidney Catlett said to me, "Eddie, you want to make sure you learn how to read well, because when you don't have club gigs like this, you can go into some of the theaters and play for the dance lines." Since Sidney had this infectious rhythm, dance lines loved him. I was learning how to read anyway, but he emphasized it to me, so I was starting to become a fanatic and literally tried to get every book I could. That is why I was able to go out with a road band at 17. I could literally sight read almost anything that came up.

RF: You certainly couldn't have gotten the *Tonight Show* gig without being able to read.

ES: No. Even the thought is funny. Some drummers still say to me, "I've got a good ear," and I say right back, "I've got a good ear, too." I don't care how good your ear is. You've got a chart with stop and go, or it goes from 4/4 to 3/4 and there's a bar of 5/8 in letter B. If you don't do that right, man, you've screwed a whole band up. In music where reading is necessary, reading is necessary. In situations where it's not, it's not. I love to play jazz where I never have to look at a piece of music. I think that's wonderful, and I play a lot of avant-garde music, which is very far out. It is jazz but more outside. I love it, but you can't enter into a situation where reading is demanded and expect to fudge by. What would you say to a lead trumpet player who couldn't read? "Bye, bye." Count Basie said that the lead trumpet and the drums are the key chairs in big band playing. He said, "When they're right, I can build a band around them." The drummer should read as well as the lead trumpet. On top of that, how the drummer plays the figures indicates how it will feel to everybody.

RF: So how did you get the *Tonight Show* gig?

ES: A young man visiting from out of town the other day asked me, "Did you get your job with the *Tonight Show* through a referral service?" It was naive, but it was cute, because where he comes from, that's how a lot of the work is gotten. I explained it to him this way: When a job has a specific group of demands—whether it be in a symphony orchestra, the *Tonight Show* orchestra, or a rock or jazz combo—they usually know the person they want, or they know they would like to have one of two or three people they know will do that job well. On the *Tonight Show,* when they needed a drummer—forget about Ed Shaughnessy or anybody—they needed a drummer (A) who could play all styles well and convincingly, (B) who is an excellent sight reader and wouldn't waste time, and (C) like on all jobs, who has a good attitude, so if you get a stupid act who is saying stupid things, you restrain from telling them to stick it in their ear. At times, some people have to be told and Doc's been nice enough to let me do it, but that's maybe happened two or three times in 20 years. Let's say that an attitude of cooperation is generally important. Therefore, in New York City at that time, they probably had the choice of a couple of drummers, at the most. They happened to call me, which is how those types of jobs are gotten, whether they be in California or New York. I had already had ten years in New York of all kinds of recording, and I had already made a couple of hundred albums. Those were the days when doing ten record dates a week was not unknown. I was doing, in a way, what Steve Gadd is doing in New York now: playing a lot of different kinds of music, but basically known pretty much as a creative drummer, which is what I think of Gadd as. I very much admire that flexibility factor he has. He brings himself and his identity into many situations and always makes a good, valid contribution—shades of Sidney Catlett in a 1980s player.

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I turned the *Tonight Show* down at first. I had been hired at CBS some years before to play in a jazz combo with a wonderful man, Garry Moore, who had a five-day-a-week TV show. He's probably one of the nicest human beings I've met in my life. It was nirvana, because it was a jazz group and studio work. Some people have a very narrow conception of what studio work is. It was a little five-piece jazz combo, and sure, we played for a singer every day, but we also played jazz tunes because Garry was a jazz aficionado and he loved to play Dixieland drums. I had that job for four years. When the show stopped, I stayed at CBS for a year and started doing typical studio work, which is boring and static. There was not much creativity, so I quit. I was making very big bucks, but I was not happy. Many people thought I was crazy, because I was the youngest person ever hired on staff at CBS. I proceeded to go out and get in a co-op jazz group, The Jazz Four, with a wonderful vibist named Teddy Charles, Mal Waldron, a very fine pianist, and the late Addison Farmer on bass. Our inspiration was the Modern Jazz Quartet, with the idea of everyone sharing the duties. I did the P.R., Teddy took care of the money, and Mal helped with the traveling, etc. We were not commercially successful, but we were musically successful. We had a great time doing that, and I was very happy because I was doing much more of what I wanted to do.

The reason I went into studio work early is that my folks divorced right after I was 14, after I got the drums from my dad. They split and I never saw my dad again. Tommy Dorsey offered me a three-year contract, because I took Buddy Rich's place when I was 21. He said to me, "I did it for Buddy Rich, I did it for Louie Bellson, and I can do it for you." I'm glad to say that he said, "You've got the goods, kid." I turned down his offer, though. I know people think you should go where this business takes you, and I guess to a degree you should, but my ambition was to try to have a stable family life. I never had it as a kid. First, I needed it for myself and the other thing I said to myself was that, since I didn't have a dad from a pretty young age, I would be around for any kids I had. Contrary to what many people think, it wasn't money that made me do studio work at a young age. It was the fact that I could still play creative music and be home. The jazz jobs then, as now, weren't always there, and when you worked in Birdland, it was $90.00 a week. But people have attitudes about the studio life. I read the recent article on Steve Gadd where he said that many people think he just sits in studios, but he's always been a 50/50 player. That's what I've always been. Shelly Manne was a great 50/50 player. Shelly did as much studio work as any drummer on the West Coast in the last 30 years, and God bless him, I never heard it said that working in the studios hurt his creativity. In fact, in my opinion, Shelly Manne, when he died at 64, was playing better than he had ever played in his life. But Shelly never allowed his studio work to interfere with his creativity. He owned a jazz club, he was a valid, prime jazz player, he stayed current sounding, without a doubt, and he could play with anybody and make it sound good. The same goes for Gadd and the same goes for me, if I may put myself in some good company. But I worked at it. We all worked at it. Maybe we're the exception to the rule. I've known a lot of musicians who have gotten into a static groove and who have gone into the studios where it's comfortable and easy, but they're not people who are hungry to play. You have to still want to go into leading Hollywood jazz clubs and play for scale—$37.50 a night. Out-of-town musicians always say, "Gee, we always make $75 in the club we play on weekends." They can't believe that they're

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in a well-known club and scale is that. Sure, some people get more money, but people who really want to play have to be ready to play for $37.50, like I used to have to be prepared to play Birdland in the '50s for $19.00. But if you can have a base of some other work and then do that, it's great. Lots of musicians do it. Let me just run some names down of eminent, valid jazz players who work in the *Tonight Show* band: Ernie Watts, Pete Christlieb on tenor, Conte Candoli on trumpet, Snooky Young on trumpet, Ross Tompkins on piano, and Joe DiBartolo our bassist, who is very active with the Ernie Watts Quartet and other progressive groups. Players like that, who I would call creative players first and studio players second, keep pursuing the creative thing. The difference is that we're able to stay in one place more.

RF: So you turned the *Tonight Show* gig down originally?

ES: I made a promise to myself that I would never take a steady studio job again after the CBS thing. I didn't turn it down. I just said, "I don't know if I'll want to stay." They asked if I'd do it for two weeks and I said sure. When I got up there and Doc Severinsen was the lead trumpet player, Clark Terry sat next to me in the jazz trumpet chair, and there were all these great players. I said, "My God, this is not your ordinary studio situation." Plus, there were Johnny Carson, the biggest jazz fan in the world, who creates a nice climate and a nice feeling, and Skitch Henderson, the leader at the time, who hired me. When the two weeks were over and they asked if I wanted to stay, I said I sure would.

RF: Watching Carson listen to the music during the commercial breaks yesterday was a treat. He was drumming along on the desk and having a great time.

ES: He's very into the music. He's a good drummer for an amateur player. He says that sometimes at home he'll put on his earphones, a good big band record, and play his drums. He says it's the greatest therapy in the world. He has a great love for it, and he appreciates the music. He's been very good to us. He'll plug our out-of-town appearances, if we're doing *a jazz* festival, and he's kind enough to mention things like that. A couple of times a year, due to the generosity of Doc as leader and Tommy Newsom, our permanent substitute conductor, I get a chance to play a drum-feature number, and it's wonderful.

RF: You've been with the show for 22 years!

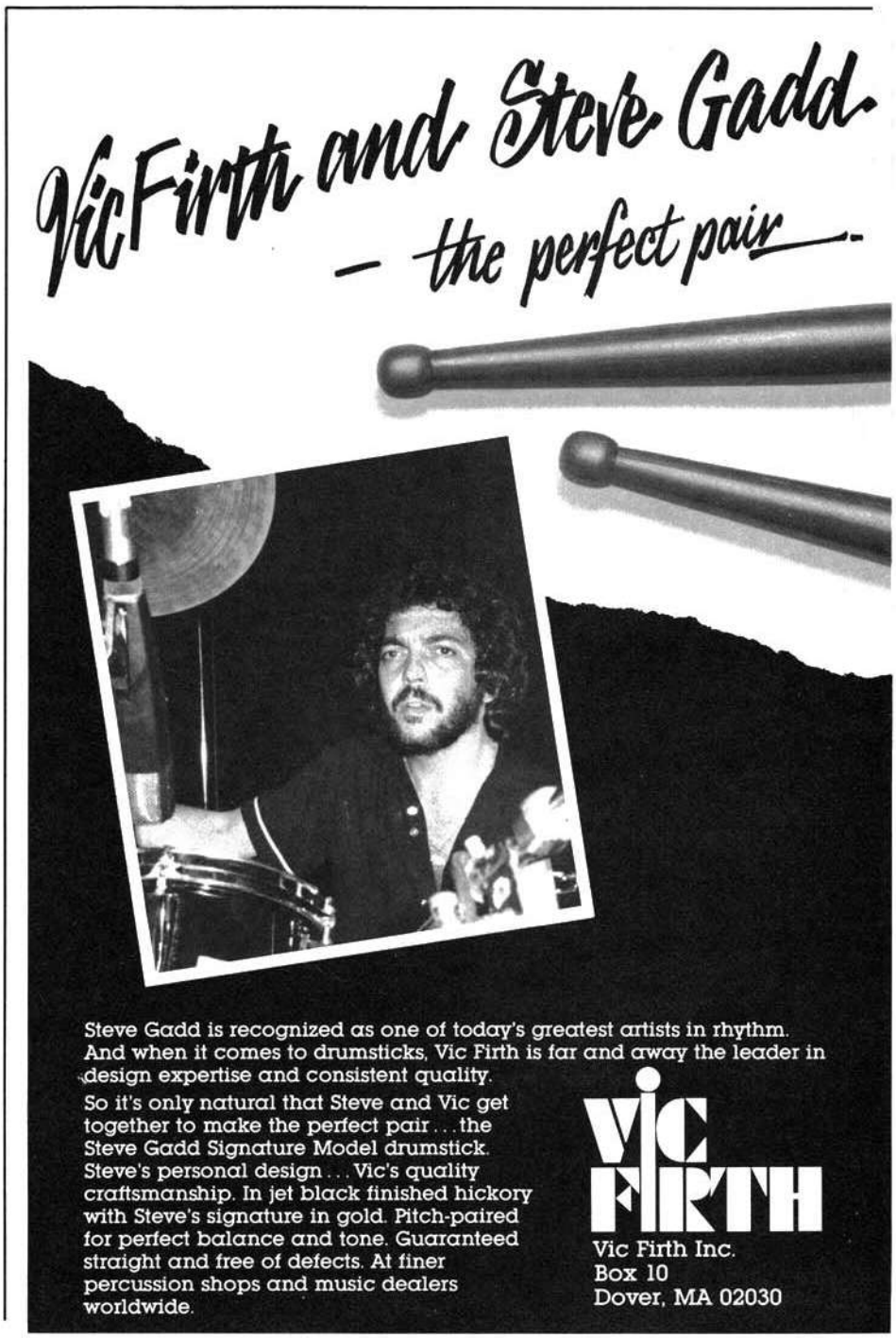
ES: And it's actually been enjoyable the entire time, so you know why I consider myself such a fortunate person. I feel, in a sense, that I'm playing with one of the really great big bands, only I haven't had to get on the bus to do it. Some people love the road. My friend Buddy Rich seems to thrive on the road, God bless him. I did some years with the bus, but I found out that wasn't the life I liked on a steady basis—especially when my sons were born. We lost our 18 year old a little while back, but we had a wonderful 18 years with two boys, and I have a great guy at home now who just turned 17. That home situation has just been everything to me. I turned down a lot of things that were musically interesting, because they would have taken me away from home too much. I could have taken a leave of absense from the *Tonight Show*. Doc has always been very generous about that. Sure, he wants you to pay attention to your job, but when things have come up that I've really wanted to do, he's let me bail out.

RF: How much time do you get off a year?

ES: Officially, we don't get too much time off. We get a week or two in the summer and we get a week off during the holidays, which is very nice around Christmastime. Generally, though, we're working all the time. It's darn near a 50-week-a-year job.

RF: How did you feel about the move to L.A. in '72?

ES: I liked the idea at the time because New York, which I'll always love, was starting to change and become pretty rough, compared to my earlier years there. I had a studio above Henry Adler's drum store on 46th Street, along with Joe Cusatis and Sonny Igoe, but studios were getting broken into. I worried about my kids with the people hanging around the streets, and I was becoming a little turned off. The show



had been in New York for nine years before it moved, and when the opportunity came, I told Doc I would like to go. About four of us came out with Doc, and the rest are California-based musicians. I felt it was a good time for a change, and I welcomed the opportunity, so I came out in '72 with my wife, two boys, Great Dane, and everything else, and it turned out very well.

A few years went by and there weren't a whole lot of creative situations for me to play in, mostly because I was new in town. I found that the creative opportunities were limited, because there were a lot of great players out here. So I thought, "Maybe it's time to start a band." I thought it would be a good chance to play creative music and control the happening of it. So around 1976, after I had been here for about four years, I started the big band. With the show, I don't get a lot of chances to work with them, but there aren't that many places to play, anyway. It's really just a labor of love and a chance to play some really good creative music from some of the writers we have.

RF: Is this still a 17-piece band?

ES: It's 15. We play without piano, which I think gives the band a slight identity. We have a very versatile guitarist by the name of Peter Woodford, who is also one of the guitarists on the *Tonight Show*. I started with a full rhythm section, plus percussion, but I found it very hard to get the right players on both keyboards and in the percussion chair, so we pared it down a little. Lately, I've also started up a quintet with two horns, and recently we did our first official gig in Aspen, Colorado. The trouble with the big band is that, financially, it's not very equitable to move. Air fares these days will kill you.

RF: So your schedule with the *Tonight Show* is that you tape the show Tuesday through Friday. You get there at 3:00 in the afternoon, and you start rehearsal at 3:30 for about an hour. How much of the show's material do you actually rehearse?

ES: We rehearse any new acts and new music that will be on the show.

RF: How much of it is new music?

ES: Sometimes we'll have two performers with new arrangements and some of the band music is new. When you were in the audience, we did a new arrangement of "Chicago," so we rehearsed it twice and the next time, it was on tape. That's where the reading comes in. You not only have to be good, but you also have to be fast. You can't be good and slow. The pace is incredibly fast up there.

RF: Who are some of the acts you've enjoyed working with? You mentioned having enjoyed B.B. King.

ES: B.B. always swings like hell and even rehearses with a lot of soul. He doesn't know how to do it any other way, except real good, so just rehearsing a tune with B.B. is a real thrill. Tony Bennett and Sarah Vaughn are like that. Some artists bring their own rhythm sections and some don't. B.B. likes to play with this band as is. Clark Terry is a great treat because he was a member of the band for ten years, and whenever he's in town, he comes by. Recently, we had a great time with John McLaughlin, the great guitarist. He wrote an arrangement for the *Tonight Show* band on "Cherokee"—deja vu. There are a lot of others who I'm neglecting to mention. We have some straight top-40 pop acts, too, which is why I do a lot of what I call "defensive listening." That's not sitting in the arm chair at home and grooving on what I want. I listen to top-40 a lot, and if I hear something I don't think I can immediately do, I'll sit down and try to do it. If it takes a half an hour, I stay there, and I'm not too proud to say it. I think some younger players get the idea that you don't have to keep working at it—that everything just comes easily—but things change. During the '60s, when rock 'n' roll drumming broke out of the more basic thing that started back in the '50s and we started to get into the more complex rhythms as personified by Bernard Purdie, the great Motown drummers, and Hal Blaine, you started to hear different kinds of patterns. And they weren't the kind of patterns that you would sit down and necessarily play right off. They had the same sophistication and subtlety that good jazz drumming would have. You had that nice influence of what I would call a more creative approach to the rhythm section. My students used to laugh, because they'd come up for a lesson and I'd be sitting inside this little studio with my earphones on, working out the more sophisticated patterns with the record. This is what you have to do if you want to stay current. Let's not kid ourselves. When you're past about 30 or 35, there's new music coming out. I don't care what era you were born in, there's new music coming in. Some swing drummers couldn't adjust to bebop. Some drummers who played good progressive or bebop style ignored, or couldn't get into, rock playing. So every year I try to do something I couldn't do last year.

RF: What will that be in 1986?

ES: I'm going to work on trying to apply a lot of the Indian drumming I've studied to my drumming. I studied tabla drums for quite a long time with Alla Rakha. I might try to take some lessons with Hari Hareo, who is a great scholar and Indian percussionist and who is teaching at one of our colleges out here. I feel like I've only scratched the surface. Indian drumming is very deep, very complex, and very reward-

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ing. It can give you a lot of great ideas for rhythm on the drumset. You don't have to play the tabla to play Indian rhythms. I've been doing this at my clinics for many years, and I hope I've opened a lot of youngsters' heads up.

RF: I'd like to touch a little on equipment. When did you start using double bass?

ES: I possibly was the second person to play two bass drums, since I was very thrilled by seeing and hearing Louie Bellson play with Tommy Dorsey's band. I was very young and very impressionable. I had not yet heard Buddy Rich play, by the way, which might be interesting, because next to my original idol Sidney Catlett, he might be the most dominant influence in my playing. I don't think I play *like* him, but he's shown me *how* to play. From sitting, watching, and studying him so many times, I've learned more than you could ever put in a thousand books. He's the world's greatest, gifted natural drummer, I would say without reservation.

But back to your question, Louie was probably the first big band drummer I heard who was a stretch-out drum soloist, and who not only played wonderfully with the band, but played wonderful solos, too. I was inspired. Most of all, I met Louie, and he was friendly and he encouraged me. We started to practice together a little bit. I sat down at his drums and I guess I didn't do too badly, so he encouraged me about the two bass drums. He gave me an extra bass drum pedal, which I could not have afforded. These are the important things to mention. Buddy Rich once gave me dozens of drumsticks. I was broke and working on 52nd Street. I had one pair of sticks, broke one, and didn't know what to do. So I asked Buddy for a pair, and he had the band boy give me dozens of sticks. He doesn't remember this, and he swears it never happened because it might ruin his image, he thinks, as a curmudgeon. It happened. Why would I make it up? So Louie was nice enough to give me a second bass drum pedal, and I bought a second bass drum. Since the one I could afford wasn't the same size as my other bass drum, I started playing a larger and smaller bass drum, which has become one of my trademarks. It worked out well for me, because I used to play a lot of odd-tempo solos, like 3/4 and 5/4, so I used the small bass drum more as the hi-hat. By the way, historically, and I think Louie agrees with this, the first drummer to play two bass drums was Ray McKinley, who was a drummer/bandleader prior to Louie's popularity. I think he had a set that he used on one number, but he never played it with the band, so Louie deserves full credit for that. I don't know if Louie saw him and that was the seed that was planted, but that was what happened. Then I carried the use of them into the bebop small-group era, because by then I was with a well-known group, Charlie Ventura, who at the time was really big. That was really where I became known. I played with him for two years, and we traveled all over the country.

RF: How long did it take you to adjust to the double bass?

ES: I seemed to take to it. I never really practiced it. I always had pretty fast feet. I would practice with my hands a lot, but I never had a place where I could set up two bass drums. I was playing them on the job.

I'm still playing the basic drumset I designed a long time ago. I play 14x24 and 14x22 bass drums, the larger being on the right. When I don't have the two electronic Modulus drums, I use 6", 8", and 10" small rack tom-toms over the hi-hat. I use two 9x13 drums that are tuned approximately a third apart, and I use a 16x 16 floor tom on the right with a 16x 18 floor tom in back of that. I also use a 16x16 floor tom on the hi-hat side of the drumset. All my cymbals are A. Zildjians, which are what suit my needs best. I've been playing them for years. I use a *Rock 21* for rhythm, which is really good and I'd like to recommend to people that it's a really good cymbal for all-around rock and jazz playing. I use two medium-thin 18" crash cymbals, which are very common among the big band players and are real good for punching with the band. They are not rhythm cymbals. They're strictly crash cymbals. I use a 16" on the left bass drum for smaller crash effects and a pair of 15" *New Beat* hi-hats. I also play a 22" pang cymbal upside down, which is mostly for rock and funky playing—that old garbage-can sound.

RF: Back to the *Tonight Show,* what are some of the advantages and disadvantages of having worked there for 22 years?

ES: I thrive on variety. I'm very much like my friend Ernie Watts, the tenor player in our band. We've talked about how he likes to play all kinds of music, including sitting in a five-piece classical woodwind quintet. I've enjoyed the experience I've had working in symphonic situations. I got to be a reasonably good timpanist some years ago. The immense variety on a job like this is always stimulating and challenging. We're always getting a lot of the newer acts with a lot of new music, which is why I said I do a lot of defensive listening in addition to enjoyment listening. The general energy up there is terrific, which basically stems from Doc Severinsen. He's not only a superb virtuoso musician, but he's also a great bandleader. He made the statement many years ago, "I never want this to

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sound like a studio band. I want this to sound like a road band that's in a studio." That's a terrific way to describe what he has brought about all these years. We go in there, and we'd better be ready to play real hard and give 110% all the time, because that's the way he plays. He never asks more of us than he does of himself. He still practices trumpet at least three hours a day, and I wouldn't be surprised if that's seven days a week. I've seen him do it when we're on the road, and we've all laid down to take a nap. He finds an empty ballroom, and he practices. That's a dedicated man, so he backs up what he asks of us. He and I have gotten along famously for many years because we both share that attitude. When I'm a bandleader, my attitude is that I don't mind if somebody doesn't do too well, but what does matter is whether or not that person is trying. That's what it's all about. Plus, we have a real pride in being the *Tonight Show* band. The fact is that Carson is a fine artist who leaves the band alone in the sense of appreciating us and letting Doc take care of the music. Unlike many other people I've worked with, he doesn't try to bug people. When he hires a good lighting man, he lets him do the lighting. The same goes for the band. I can tell you what that means when you work with a person four or five days a week, year in and year out, for 22 years. You get to appreciate those qualities. But I can't think offhand about any disadvantages, and if I could, I would tell you. I think we should get a new backdrop for the band. Rococo blue and silver are not my favorite, but that's kind of a moot point, isn't it?

I really enjoy what I do. A lot of college kids come up and ask, "How much money do you think I can make in the studios?" I say to them, "Very little, if that's your attitude. Obviously, the music doesn't mean very much to you." When I started to play, I played with the attitude that most young musicians in creative music played with: Music was the all. You were only in it for the music, and whatever came your way, came your way. I always lived to play music; I didn't play music to live. That's the way most musicians I grew up with were. Some of us in New York were living five and six in one small apartment, and sometimes we didn't have much to eat, but I can't remember a happier time in my life. We played every night. We used to go to Nola's Studio and pass the hat. People would come up who had heard about our jam sessions and pay a quarter if they wanted to sit and listen to us blow. That would pay for the studio at the rate of $2.00 an hour. People as eminent as Miles Davis used to come by once in a while and sit in with us. We played every night, and I worked at the phone company during the day.

RF: If and when the *Tonight Show* ends, what do you foresee for yourself?

ES: Continuing with my clinic activities, trying to activate a little more work for my big band and quintet, and definitely going back to teaching. I'm looking forward to that part of it a lot. I always feel that, when my time is over, the best contribution I will have made will be helping hundreds of young drummers to some degree. I hope I've left a legacy of good, professional playing, and some creativity and originality, but I hope I've left that other thing too—that tradition of passing it on. People saved my life when I was a confused and unhappy kid. The Jo Joneses, the Count Basies, the Sidney Catletts, the Art Blakeys, the Buddy Riches, and the Louie Bellsons showed me a way to go, through their kindness and generosity. I was ready to sweat and work, but they put out a very welcome and helping hand. Jo Jones used to have a saying, "You have to pass it on to the kiddies," and you couldn't say it any better than that. I feel a real obligation to pass it on, and I always try to have time for younger drummers. I'm only doing what was done for me.

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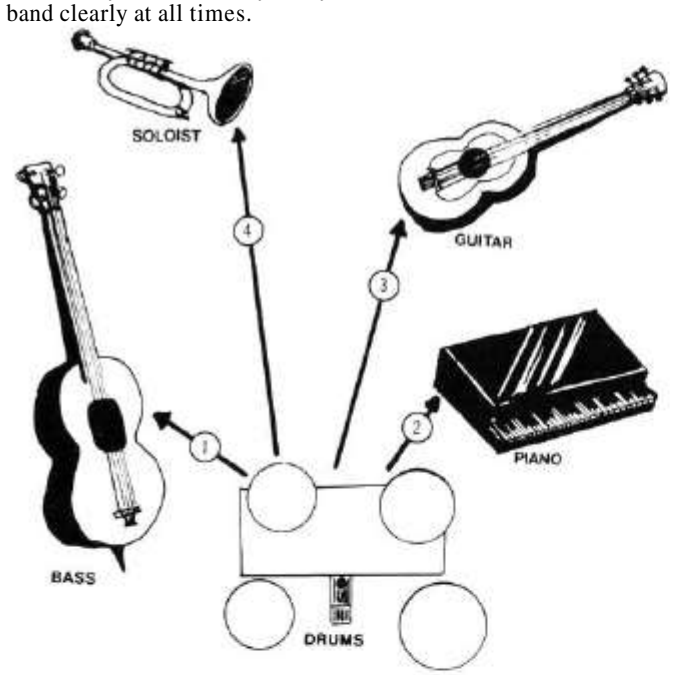
by Peter Magadini

What To Listen For

It's been said many times that a skilled drummer is also a very good *listener.* He constantly listens carefully to everything going on around him in every musical situation. It's equally important for a drummer to know precisely what to listen for in different musical settings. With that thought in mind, here are three common, yet very different, group settings, with some sound ideas on just what to listen for.

The Jazz Quintet
(Piano, Bass, Guitar, Solo Horn, Drums)

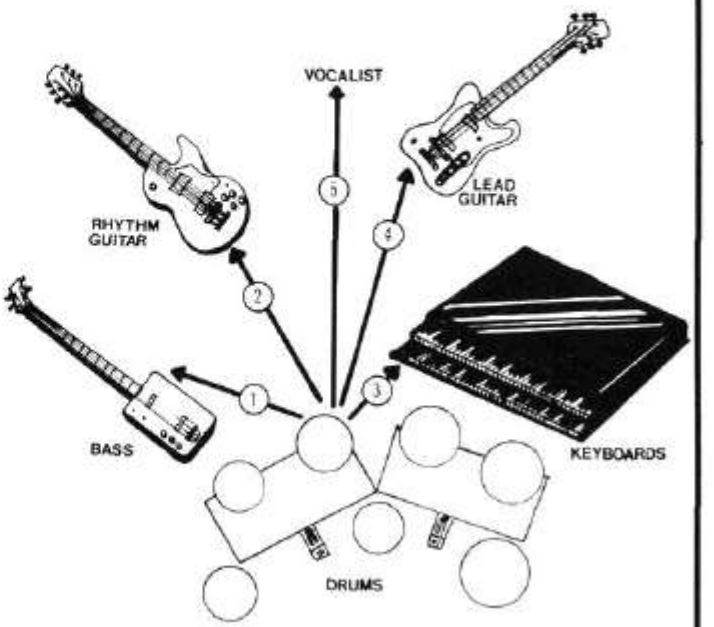
In this situation, it's essential to provide a relaxed, steady time flow. It's also important to listen to the entire group *through* the ride cymbal. In this way, you'll hear what the other members of the group are hearing. Remember to focus your hearing, first with the bass player, and then with the piano and guitar. Listen for phrasing and rhythmic patterns. However, never take your mind and ear away from the soloist. Play musically and positively. The other musicians will have confidence in your musical ability as long as you're in total control of the situation. Remember, never play with so much dynamic velocity that you're unable to hear the rest of the band clearly at all times.



Six-Piece Rock Band
(Lead Guitar, Rhythm Guitar, Keyboards, Bass, Vocalist, Drums)

The six-piece rock band is a popular combination in today's music. Here again, the bass player must be your number-one concern. That is the person you must *lock in* with. After that, it's the rhythm guitar. This is the heart of any rock or blues rhythm section. Since rock rhythm sections primarily play 8th-note patterns with heavy accentuation on 2 and 4, it's extremely important for a drummer to play a strong, steady bass drum with a deliberate focus on a heavy backbeat.

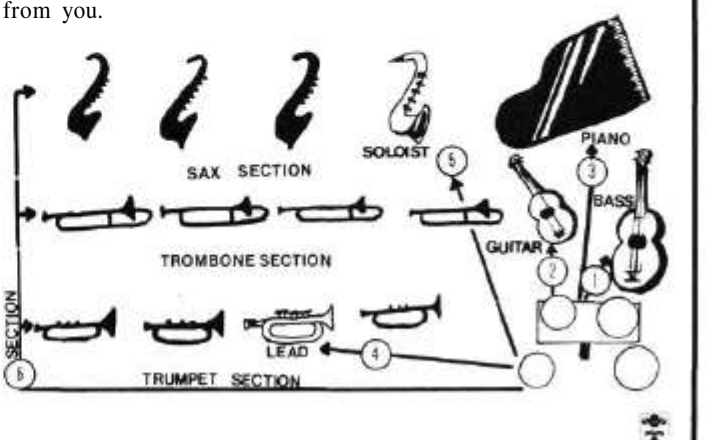
The lead guitarist is used mainly as a soloist. The vocalist is perhaps the last consideration. As long as the required feel is evident, a good vocalist can usually do his or her job with ease. Play with confidence, and don't be so willing to take the blame for someone else's time problem. *Good time is a group effort.*



The Big Band

Playing with a big band requires a considerable amount of concentration. A big band can range anywhere from eight to 20 pieces, with 16 being a good average. Big bands place a great deal of responsibility on a drummer's shoulders. In essence, 16 players are relying on you for solid time, fills, setups, and inspired solo backing, all while you interpret your own written part in an accurate and musical fashion. If you're not a strong, solid player, a big band will either rush ahead or slow down like an airplane coming in for a landing. You must *take charge* with a big band, so that everyone knows exactly where the pulse is.

Again, you must first listen to the bass player, followed by the other members of the rhythm section. This is the foundation upon which everything else is built. After the rhythm section is together, your next priority is the lead trumpet player. The first trumpet is your guide to how the horns will phrase and interpret the rhythmic patterns of the chart. The soloist would be next in order of importance, followed by the full trumpet, trombone, and sax sections. The pulse must be stated strongly through the ride cymbal in a big band situation, and you must *never* allow the time feel to get away from you.



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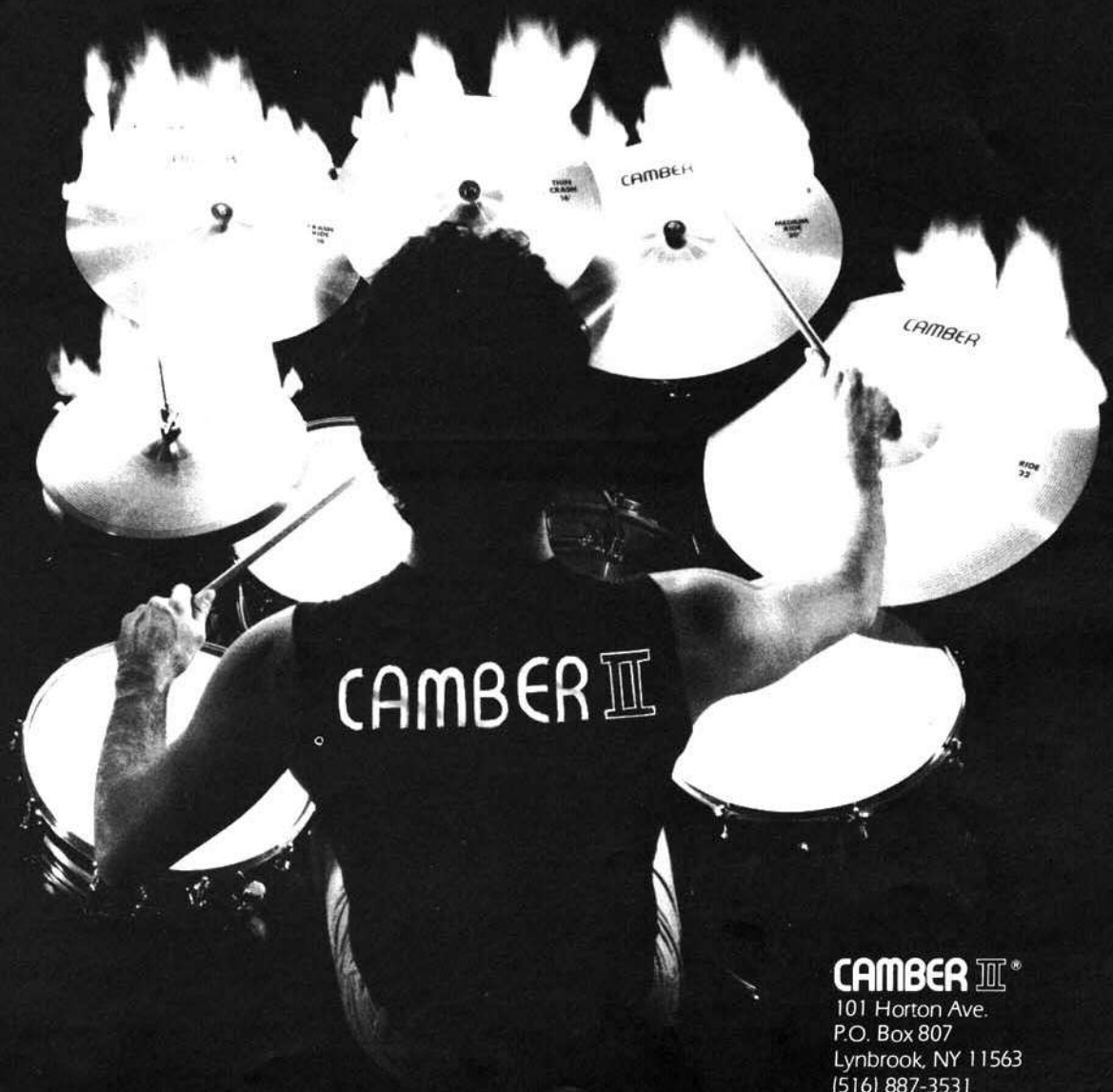

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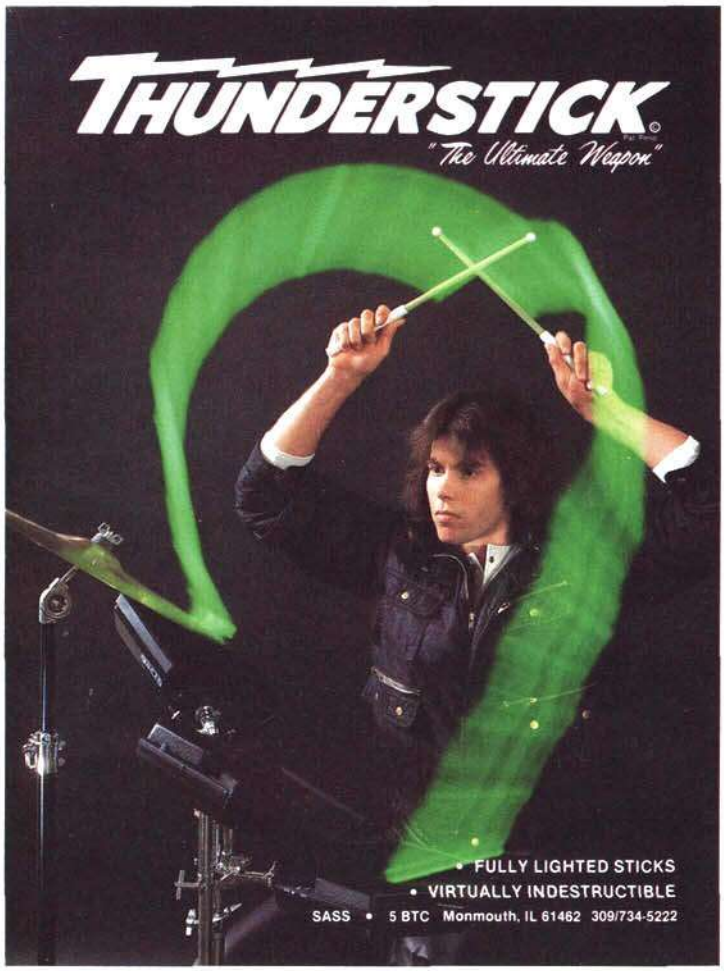

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Photo by Fred Carmeau

Baldwin *continued from page 25*

playing a real bass drum, the attack is totally different. You don't hear the click. You hear boom boom. But I'm getting used to it. Peter and I worked on that tune for about three or four days—just drums.

RT: It reminds me of some Phil Collins-type noise gate stuff.

DB: Right, well these guys are Phil Collins freaks, especially Jeremy [Smith, engineer]. He took me down to this place in L.A. called The Music Grinder. There's a room in the back where I guess Phil Collins did some stuff. It's a really big room. The sides are all brick and the ceiling's huge. You can go in there and have maybe two room mic's, not even mike the drums, and get that huge sound that Phil Collins gets. So that's where they got the idea. We did some drum stuff down there. It's great. I love rooms like that. You don't have to close-mic' anything. There's a lot of ambience.

RT: Some of the electronic stuff on *Hoopla* reminds me of the last Yes album.

DB: I've heard some cuts off that record. I'm into that stuff, and I want to get into it more. Peter Wolf taught me a lot about that. I didn't know that he studied drums for a while. At the very end of "Love Rusts," we do this marching thing. Jeremy also studied some marching snare in school, so the three of us went out there. I set the mic' right over my snare and tuned it up tight, so I could roll on it. Then, these guys were going rat ta-ta-tat ta-ta-tat, and I was doing all the quick stuff. It was a lot of fun.

RT: There's also what sounds like a kettle drum coming down on the1.

DB: Do you know what I did? I took one of my kick drums, put two heads on it, and took the stuff out of the inside. I took a mallet and played it like a marching drum. Again, that was Peter's idea. I love stuff like that.

RT: You always sound real strong on the ballads. Have you developed any ideas about playing ballads over the years?

DB: Just basically to think about different parts of the song instead of playing it straight through. Like on "No Way Out," instead of playing everything straight, I decided to keep the kick off the 1. At first, I was playing it on the 1, and it just wasn't right. You just have to think about ballads. I don't think you can take them for granted, but everybody does. They're so easy to play. But what you want to do is make it different in a sense. You want it to still be simple and laid back, but you can do little different things to it to make it something else. You know, Mickey's a ballad singer, and "Fooled Around And Fell In Love" is the same thing—just hi-hat, kick, and snare, but doing little different things to it, instead of just keeping it straight through the whole song.

RT: You leave a lot of space on some songs.

DB: Well, there's an old rule that less is more. I never used to play that way. I always used to think, "Man, I hear something there. I want to play something there." But I've learned over the years that that's not right. My object is to create space and have the drums basically not do anything there. Don't set up the 1. Don't roll back into the change. Just play into it. You don't think it will fit, but it

does. Especially when you're making records, it does fit, because that leaves room for a guitar to come in there since there's no roll. You don't always have to go into something to kick it back in. You can still play the regular groove, and then come back in and maybe hit the crash. Simplicity: Peter Wolf influenced me on that in the last couple of years—as far as this record goes, anyway. I've done some other records where I don't feel like that at all. [laughs]

RT: I think we all tended to fill it up more when we were younger.

DB: Um hum, overkill.

RT: On the song "Hearts Of The World Will Understand," there's hardly any tone to the tom-toms at all.

DB: It's dry, I know, but it's not my fault, man. [laughs] It's kind of cool, but in first talking with Peter and Jeremy, I didn't like the tom sound. They had thoughts of their own, so we kind of met each other halfway on that one. Yeah, they are a little flat, but it works with the song. I think I used some little Gretsch concert toms on that song: an 8" and a 10" with no bottom heads. We put a little tape on them. I think I was in this room at the Record Plant in Sausalito that's all mirrors. It's really live, so we put up a bunch of packing blankets, left the ceiling bare, and got a different sound out of it with the toms on that song. I don't mind the sound for that song, but I wouldn't want it on the whole record.

RT: You and bassist Pete Sears work together very well, like on "Desperate Heart." Do you guys get together outside the rest of the band to work on your parts?

DB: Of course. Sometimes I go over to his house. We didn't do that on this album as much as we did on the last album. That particular song calls for nothing else but to play it straightforward. We both knew what we had to do. In fact, Peter played a lot of key bass besides electric bass, which was different. But yeah, we'd get together in the studio before the rest of the guys would get there, and we'd go over stuff all the time, because we *have* to get it right. The other guys can mess up, but we can't. We can't go back and fix it, you know. Peter's a great cat. He's English, which was kind of weird, because I'd never played with an English bass player, and it's different. Usually, I'd be playing with a bass player who knew how to pop and do all that funky stuff besides laying it down. But Peter didn't know how to do that. Now with this album, he's getting into popping and playing different little things, because he plays really good guitar, too, as well as keyboards. I love playing with him. It gets better and better, and if it does that, I'm happy.

RT: Is Craig Chaquico the kind of guitar player who looks for something out of you to kick him in the butt during a live show?

DB: Oh, of course. He's always jumping up on the riser, and getting together and playing with me. I love that type of energy and physical contact, because for some reason, it makes you feel like you're playing better than you are sometimes and you get that feedback from each other. Now that we have only one guitar, I have to keep it very simple but very strong, and Craig has to do the same thing.

RT: I've noticed that you've got just one bass drum in your current setup.

DB: On this tour, I'm just using one. On previous tours with the Starship, I've usually used double kick. But they take up a lot of room. Plus, I don't think I'll be using the double kick like I used to.

RT: Have you always played double kick?

DB: Well, when I got with this band, yeah.

RT: Was it a requirement?

DB: Aynsley had a double kick, and when I first got in the band, some of the songs they were doing required it. Plus, it's just an extra color that you can use sometimes. I didn't use it on every song, but there were maybe two or three songs in a 15-song set that I would use them on. Then, I would do a solo in the set—solo with the doubles and whatnot. Pete would start out with the bass and then fade out, and I would come in with the double kicks. Then, I would get crazy, and that would be the end of it. [laughs] I don't think we're going to do that anymore. I think Pete's going to do a short bass solo, and I'm not going to do one at all.

RT: What are your feelings about drum solos?

DB: They can be very boring, but you can make them not boring at all. I'm talking about getting to the point, instead of slowing down

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like everybody does, right? Do it. Get to the point. There were two parts in my solo where I'd get nuts. I'd go to toms, double kicks, and all that stuff. Then, I'd stand up and yell at the crowd, "Hey man, come on man." Show time, right? Then, I'd go back and do a whole other thing, and then just stop, stand on the drums, and say, "Well, what did you think?" I stand on the seat, throw some sticks, and then I just go, "Heeeyyyy." It's being a showman on stage instead of just playing. It's always good to do something with the crowd to get something back. That's just part of it. It gets the crowd up, too. It's just being a showman and playing well. It lasted probably two to five minutes, which I think is long enough.

I know a lot of people don't do solos anymore. If you're going to do it, it depends on how you do it. It shouldn't go on and on, because it can be very boring. People don't want to sit and watch somebody go nuts on the drums for ten or 15 minutes, unless it's somebody who's well-known and outrageous. But I could take it or leave it, man. I think I'm going to leave it for a while. I love doing it. I really do. But it's different from this album to the last album, and going out this year is different from last year. That's why I dropped one kick, and I might even drop a tom or two. I might compact the whole thing a little more and just have what I need.

RT: I see you've got Pearl power toms.

DB: Yeah, I love Pearls. The mounted toms are 13", 14", and 15". The floor tom is a 16", and I've got an 18". The 15" deep power tom is my favorite.

RT: Yeah, it looks dangerous.

DB: Well it's good because you don't have to hit it very hard either. The harder you hit, the less response you get. I also endorse Sabian. I've got a box of about 50 cymbals in the other room that they let me try out: swishes, rides, crashes. I even have a little 8" up on the left side that they sent me, which I used on this album. It's so cool, because it's quick and fast. I used it a lot on "We Built This City." I toyed mostly on the drums. I didn't really get into a lot of cymbals on this record. We were talking one day, and Grace mentioned the fact that it's really cool when you can play your drums and not have to hit the cymbals all the time, because she hates cymbals anyway. I understood what she meant, so I just kind of got away from it a little bit. It's not that I won't play cymbals live, but on the album it fit better if I didn't go nuts on the cymbals.

RT: Do you tune your own drums? I sometimes feel funny asking drummers that.

DB: Well, on the last tour last year, I had this roadie who was actually pretty good at changing heads. He gets them close, and then he takes them up a little bit. By the time I get there, they've stretched a little bit, and then I can fine tune them. As long as he knows my sound and gets them close, so I can come in and fine tune them without having to spend a bunch of time, it's great. He's pretty consistent. Actually, it surprised me, and it spoiled me. But basically, I tune my own drums. It's just getting all the tension right. I use *Pinstripes,* you know. I think they're black *Ambassadors* on the bottom. I haven't looked at the bottom heads in so long. In fact, I should change them before I go out. But they look cool, and they're thin, which I like on the bottom. It gives me a lot more sound. It's hard to go wrong with those power toms. That's what I wanted. I didn't want a set that I'd have to beat the shit out of. I wanted a set that I could play, and get a sound that's deep with a lot of kick and snare. This is the first set of drums that has never really messed with me. With most sets, you play them one day and they're different from the other day, especially when the weather changes and they've been in the truck. These are pretty consistent, and that's what I really like about them. Also, I use the DW pedals with a wood mallet and flat top.

RT: What kind of vocal mic' do you use? Do you have a headset?

DB: I did have a Shure headset, but it became a hassle. I'd have to wear a headband. It was awkward. Plus, I was used to having a boom where I could swing it in and swing it out anytime I wanted it, and it wasn't always there in my face. Sometimes I'd yell, "Where's my stick?" The mic' would still be on! This way I can turn around and swing it away. It's just easier and a lot calmer.

RT: Is there a stick you swear by?

DB: I'm using 25s, Regal/Calato, wood tip. They're good. I took the varnish off them. Then I took a Swiss army knife with the jagged blade and roughed up the handle a little bit. It gives me a better grip. By the end of the tour, my hands look like shit, you know.
RT: Do you get splinters?
DB: Not splinters, just heavy callouses. The *2B* is a big stick too, but that's rock 'n' roll, [laughs]
RT: The song "Live And Let Live" on *Nuclear Furniture* has a very sparse and tasteful drum part. What were you thinking about on that one?
DB: I was just thinking about playing it differently, instead of playing something you would normally think of when you heard that song. I wanted to give it some kind of a mood. It's that type of song, I think. It's kind of a droning song. You can create a mood with the drums if you think about a song. It was a combination of playing it different ways and finally finding something that fit. It was a matter of saying, "Okay, I don't think I should play that right there. I'll leave that space."
RT: I'd think the rest of the band would love you because you're so conscious of leaving that space.
DB: Yeah, I'm glad I have that in me, because musicians sometimes have this attitude that, "I'm going to show you my stuff, man. Dig this." And you don't have to do that. I can play a lot of this and that, but what's most comfortable for me is just to lay it down, and think about what I can do to keep it simple but strong. You can do that in the studio especially, because you have the option of other things, drumwise. I love space. I love playing stuff, but sometimes it doesn't call for that. Somebody else can put a thing in there that may even make it more magical, or then again, maybe I'll play through it. It all depends on the tune. I might play it that way on the record, but when we get out live, I'll fill that space up, because it's live, so it's different from studio stuff. It's still the same groove, but you can play a little more.

The thing that's good about the Starship is that it's never stayed the same. I think the group has always accelerated with its music, and I think *Hoopla* is the best product that it's done in a long time. That's what I like, because you learn by not being afraid to do something else besides what you're used to doing. I love doing that. It's like the drum sounds and stuff. I'm open to all that. As long as it's me who's creating that, then I'm open to using that Simmons, that click, that Linn, or whatever, as long as it doesn't sound like a machine, and then say, "Donny Baldwin on drums." It's too weird; I don't want to do that. But I'm open to all the electronic stuff—all that good stuff that's happening to my benefit, and I'm learning at the same time. You've got to stay up with that stuff. If you don't, then you'll have to play Top 40. Then again, you might need it for that, too.
RT: What about tempos when you're playing live? Do you ever have problems getting the right tempos?
DB: I have problems if other people count it off, because it's always different. I don't have too many problems as long as I count the songs off. When you're playing live, everything's going to be up anyway because of your energy level. I don't really have any problems with it. I have problems with people that don't listen to the tempo and play ahead of me. I can't stand that. It's got to be as close as you can have it, especially live. You've got to watch and listen. I mean, they can't play without us anyway. We lay it down. We can't just drop our sticks and go get a drink off our amp. I can't stand that feeling when it's a little bit ahead or a little bit behind. It's got to be as close a lock as you can get. That takes listening, looking at each other, and having that partnership. It's not that hard to do. Communicate. Talk about it.

I know that everybody's energy on stage is different sometimes. Sometimes you're up, sometimes you're down, and sometimes you're in the middle. But you've got to play together, especially now that we have just guitar, bass, and drums as the nucleus of the section. It's not that I'm the king of the stage or anything, but I'm the heartbeat. And if you're not listening, then of course you're going to be a hair off. I'm going to know it, and I'm going to feel it. As long as you talk about it, then it's easy to get it together. It's a matter of talking, watching each other, getting down, and doing it.

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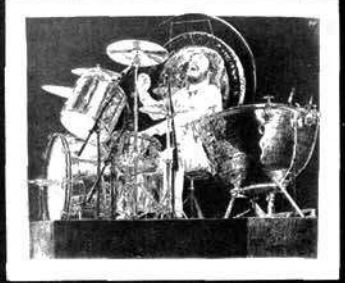

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Nashville Perspective

by John Stacey

John Stacey is one of Nashville's busiest drummers, and he is rapidly gaining prominence among drummers nationwide. Profiled in MD*'s March, 1984 issue, John finished second only to Larrie Londin in the Country Drummer category of last year's* MD *Readers Poll, and finished fifth overall in the Studio Drummer category. In this column, this talented and versatile player shares some views on equipment, tuning, working with producers and engineers, and other facets of studio work—all from his "Nashville perspective."*

My work in Nashville has taught me that there is more to being a good studio drummer than just being able to play well. It's a combination of a lot of things. For example, besides the obvious qualities, like technique, style, experience, etc., a musician must also have the necessary equipment, which must be kept in A-1 shape. Personally, I find that wooden shells give me the true tone I like, as opposed to the tinny ring that some wood-fiber shells have. I play a variety of snare sizes, ranging in depth from 5" to 10"; I choose which size to use according to what material I am going to be playing.

Producers have varied ideas about what kinds of sounds they want, and it is the job of the studio drummer to come up with those sounds. You'll find that you'll sometimes need additional equipment to meet the needs of different styles of music. Sometimes I need electronic drums, timbales, congas, bongos, etc.

Tuning And Miking

Now let's talk about tuning. First, be sure that your studio drumset is easy to tune. You'll have only a limited amount of time in which to tune, and you should practice to become proficient at this. Start your tuning with a basic, even tone on the top and bottom heads of all your toms. This will produce a sympathetic ring from all the drums when the bass drum is played, which I personally feel makes for a good studio sound.

Specific, melodic tuning is another aspect of studio playing. After listening to several run-throughs of a song, I decide what and where my tom fills will be. If a song is in the key of C, and a section needs a tom fill around the I (C) chord and the IV (F) chord, I will tune my toms harmonically around the I and IV chords. For recording, I think this kind of melodic tuning is superior to the basic tuning, but of course, it isn't practical for live playing.

Another type of tuning is what I call the "sweep." This is done by loosening one lug on the top head completely, which produces a descending sweep from one pitch to another. Just be careful not to sweep through the bass guitar notes, which sustain true pitch, because intonation problems could result. This sweep can also be produced on electronic drums, and in that case, you'll have more control of pitch and sustain.

Let me say something about tone control or muffling. Muffling the toms or snare depends on the booth or room you are playing in. Due to the importance of time in a recording situation, I use the clip-on type of mufflers on my toms, because they're easy and quick to work with, and they do the job. For that deep, powerful tom sound, I use *Deadringers* for the dampening. For muffling the snare, I use a variety of techniques, including tape, weights, etc.

The miking of drums is an important issue in recording. Most of the time, the studio engineer does most of the positioning of the mic's and decides what specific mic's are to be used. There are many variables because of studio size, acoustics, etc., and these will change from studio to studio. It's almost a matter of trial and error, and I try to get to the studio an hour or so before the session is scheduled to begin, in order to work on drum sounds with the engineer. With the years of experience that I now have at working in the Nashville studios, I know basically what is required for my best sound.

Versatility

The next topic that I think is important to a well-rounded drummer is the ability to be versatile when it comes to styles of music. In Nashville, I find that in one day I may do three sessions back to back, each for a different style of music. A musician has to know the difference and play accordingly. Naturally, there is a lot of country music recorded in Nashville. Country can be deceiving because of its simplicity. You have little freedom in what you play. Therefore, everything must be right on the line. Your main concern must be to enhance the lyrics of a country song, which means simple, basic—but solid—playing.

Country rock is another style I'm frequently called on to do. Here you have more freedom of expression and can put more of your own personality into your playing. But remember, the lyrics are still your number-one concern. Don't ever get in the way of the mood and lyric.

Bluegrass music has been revived in the last few years and is now popular again. There are really two types of bluegrass now: the "old" and the "new." The "new" bluegrass is actually more or less using the basic country style, but only uses bluegrass material, instruments, harmonies, etc. The "old" style bluegrass is another matter. Originally, no drums were used at all (and still aren't by the purists). But in the late 1960s, the snare drum was allowed—played with brushes only. One basic rhythm pattern is used in most bluegrass music, whether it's the "old" or "new" style. The only real variance is in the tempo. Unlike other styles, in bluegrass the tempo can change in a song as long as everyone is in the groove together. "Feel" is most important.

Working With The Producer

Now let's talk about the producer in a recording situation. He or she is the person responsible for pulling the music, the musicians, and the artist all together. The producer hopefully gets them all on the same wavelength, and they all work together toward the same goal: to take a piece of material and make the best recording possible. Your first responsibility, vis-a-vis the producer, is to take his or her musical ideas and incorporate them with your own. The studio is no place for ego or "showboating." Your one and only interest should be to do what the producer asks you to do to make a good record. Sure, you can play your own style and put yourself into the music, but don't lose sight of what the producer wants you to do. That is your job, whether you agree with his or her musical ideas or not.

Working With The Band

We've talked about a lot of restrictions on the studio drummer. Now let's talk about grooving with the band. As you might guess, in a studio recording situation, this is not always easy. The musicians are generally partitioned off from each

other (especially the drummer) because of leakage onto other tracks. You must depend on the headphones to hear yourself and the others. Not hearing the vibrations acoustically is an uncomfortable situation, and it is one of the most difficult handicaps in recording. It's hard to "get into" a piece of music under those circumstances. Keeping the tempo from rushing or dragging is a heavy responsibility for the drummer. It is an absolute *must* that the rhythm section (bass, drums, and other rhythm instruments) listen closely to each other and work tightly together. If they are all working and listening to each other constantly, they can generally keep the tempo where it should be. If they are tight, then it is almost impossible for the singer, artist, or the lead instruments to push ahead or drag.

Dynamics are important in any music, and I feel that the drummer can lead the group in this area. You should have a definite feel for where the music should build dynamically or where it should drop. There is nothing quite as effective, musically, as a sudden drop in dynamics after things have been honking!

Something we haven't touched on yet, but that is unfortunately a main aspect in studio recording work, is experience. The only way to know how to really handle a recording situation is to experience it over and over again. It is completely unique, and nothing like live playing. In live performance, the bass player may inspire the drummer, who, in turn, may inspire the piano player, etc. All together, this lets the ensemble become one. In studio playing, this one-to-one relationship is difficult to attain. I miss that. Another difference between live playing and studio playing is that, for live performance, you are trained to memorize arrangements. But in studio work, it's best to forget an arrangement quickly, so that you can think more creatively on the next song.

Most of the sessions I do begin with rhythm tracks, and usually we follow a skeleton chord chart done in the now-famous Nashville "number system." Not hearing the rest of the instrumentation as you're laying down tracks and not knowing what the instruments will be playing later on in an overdub session limits what the rhythm section can do. Experience is the only key here. There is very little time (three hours for three songs, usually) to decide what to play. Every producer is different, every engineer is different, and the musicians you work with change from session to session. So only through experiencing session after session can you get a real feel for studio playing. Like many other professions, how do you *get* experience without *being* experienced? This is where persistence and luck come in handy.

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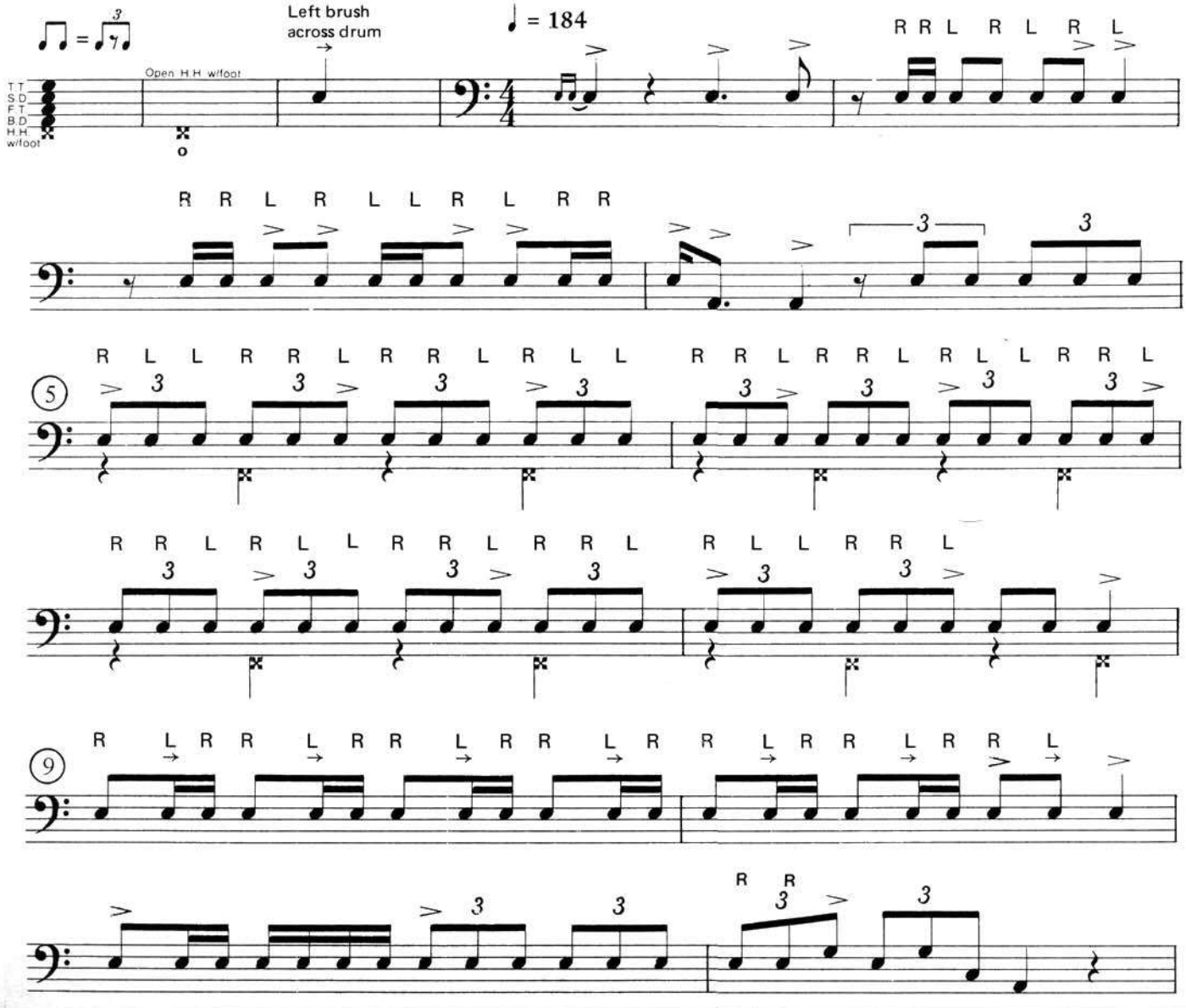
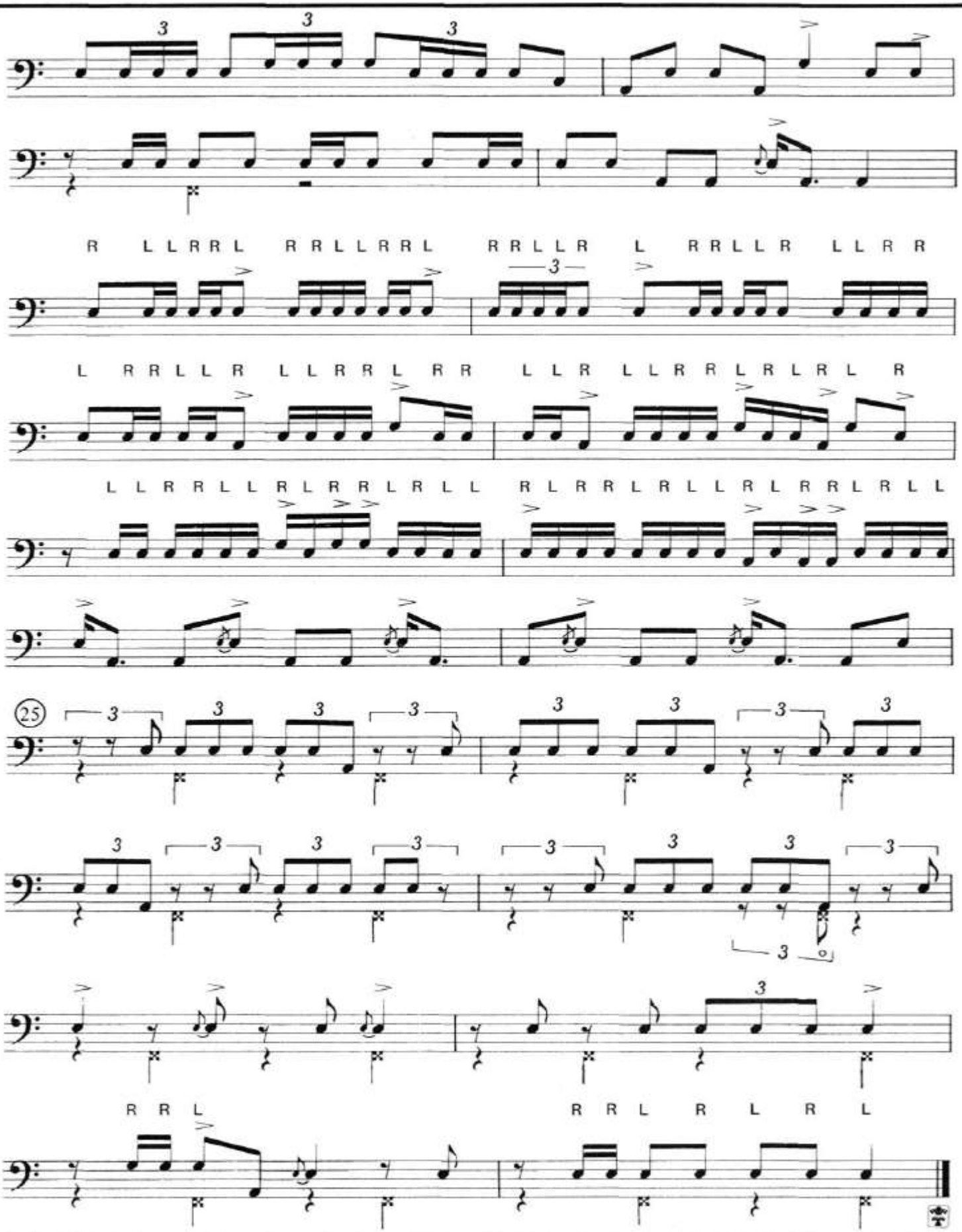
Philly Joe Jones: "Monopoly"

This month's *Drum Soloist* features the late Philly Joe Jones performing a 32-bar solo from the tune "Monopoly." This solo is taken from an album entitled *Time Waits, The Amazing Bud Powell,* on the Blue Note label (ST-81598 Vol. 4), recently rereleased by Toshiba-EMI Limited of Japan.

Here is a solo that reveals Philly Joe's mastery of the brushes. His effective use of dynamics, as well as the way in which he works the brushes for different sounds, is very evident in this solo: Bars nine and ten are good examples of this. At bar number 25, Philly Joe plays a rhythmic pattern that sets up a "three feel" over the basic four pulse. This works well and sounds complicated, as if the time feel were changing. To appreciate this solo fully, pick up the recording; it's a lesson in great drumming!



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by Roy Burns

Drumming And Frustration

Every drummer has run into people or situations that are frustrating or annoying. Some frustrating situations are universal and some are uniquely personal. With this in mind, I began to make my own list of things that get on my nerves—things that are not always of major significance, but bug me just the same.

For example, I'm bugged by guitar players who say things at rehearsals like, "Can't you play more like Steve Gadd or Neil Peart?" In a lot of cases, this same guitarist can't read, can't keep time, and only knows three chords. My answer would be, "Sure, if you will play more like Jeff Beck!"

Then there are the recording engineers who want to tune your drums themselves, because they want to achieve "their sound." They say things like, "This sound is what is happening now." There's also the type of engineer who wants to drape blankets, pillows, and miles of duct tape all over your drums, and then says, "Get another pillow. I think I heard some tone quality in one of the toms." Please check the mic's and the control board before retuning my drums, okay?

Drum teachers bother me when they pronounce, without hearing a student play, "Everyone starts at the bottom with me. You must go through each and every step of my system. You must start at the very beginning and begin learning all over again." These people remind me of barbers who cut everyone's hair the same way no matter what you ask them to do. Teachers of this type "hide" behind their systems, rather than exploring new territory with their students.

On the other side of that coin are drummers, who, when being interviewed by *MD,* say things like, "I never practice. I never saw anyone play. I never read a drum book or took a lesson. I just picked up the sticks one afternoon and worked my first concert gig that evening. I guess you could say I was just naturally great." Most drummers with this attitude have copied every lick they could off records, and still can only play three basic beats and two fill-ins. Give me a break! We all listen to records and watch other people play. We all learn from each other in some way. It's not *how* you learn that counts; it's whether or not you *do* learn that's important.

Every now and then, I run into a young drummer who feels that taking drum lessons will ruin his or her style. Good teachers provide information, help you to organize your time, and suggest ways for you to practice. You are the only one who can learn to play, and you learn that by playing. My suggestion is that, if you are totally convinced that you shouldn't take drum lessons, then study music. Get a good piano or vibes teacher and get an understanding of the basics. I tend to agree that rudimental-type practicing won't solve all of your problems, although it can be of some value. However, understanding more about music should help *any* drummer play more musically.

Another type of interview that annoys me is the one where the drummer says, "I did that first. Everyone copies me. Every great beat you have heard in the last 20 years is a rip-off of my earlier records. I have never received enough credit or recognition." This type of personality actually believes part of what he or she is saying. When you think about it, this is a pretty sad ego trip. It is also tiresome to read or listen to.

Then there is the local drummer who has yet to play with a name group, travel, or record. This drummer feels overlooked and says things like, "It's all politics. I can play anything so-and-so can play. I can play along with all the top records, but no one will hire me. I just need publicity. All these name drummers are jerks." This is just a case of sour grapes. You have to pay your dues in this business, and that is not always easy, even if you do have a lot of talent. Just because you can play along with someone's recording doesn't mean that you could have *made* the recording. Remember, those "name" drummers had to do something right just to become "names."

Metal drumsticks is another pet peeve of mine. I don't know why, but this concept makes a comeback every few years. Somehow drummers think that, if they become stronger, they will be better. My personal approach has always been the approach used by guitarists, trumpet players, piano players, bass players, and saxophonists. "*You practice on the instrument on which you are going to perform."* If you play with big sticks, then by all means practice with big sticks. If you play with small sticks, then practice with small sticks. After all, great trumpet players do not practice on "a great big trumpet" to build up endurance. They simply practice on a regular trumpet. Steel drumsticks just don't help much in my opinion. For one thing, the response is unrealistic. Steel or metal sticks bounce and vibrate too much. Also, there is always the possibility of a bone bruise if you overdo it. *"Practice with the sticks you play with"* seems to me to be a sensible and practical approach.

I've always thought it dishonest when some drum companies proclaim in large letters in their catalogs "Triple Chrome Plating." This is amusing when you consider that chrome plating is a three-stage process: copper, nickel, and chrome. You cannot chrome-plate chrome. So where does "Triple Chrome Plating" come from? From the same place that "all-metal shell" comes from I guess: advertising. I mean, come on. What kind of metal? "All-metal" could mean almost anything. My advice is to read all advertising carefully. The best companies respect drummers, and they want you to know what they have to offer. If the product is good, the truth can only help.

Another thing that bugs me is music store managers who put a sign in the drum department that reads, "The Eleventh Commandment: Thou shalt not play on the drums," or, simply, "Do Not Touch." You know the type of store I mean. Even though the cymbals are on racks for display, they are still in the plastic bags. This makes it tough to pick out a cymbal. Amusingly enough, the manager who actually posted the "commandment" sign said to me, "I just don't understand why we don't do more drum business." While he was saying this, people were trying out guitars, pianos, saxophones, and an organ. I suggested that the first thing he might do would be to take down his sign and try to make drummers feel welcome.

Then there is the high school band director who charges into the band room three minutes late to find the entire band warming up at once, all playing a different piece of music. The director waves his arms for silence and says to the drum section, "Don't play. We have to tune up the band." This is great! The drummers have just been told that they are not part of the band. I don't know why the director is so worried. The band hasn't really played in

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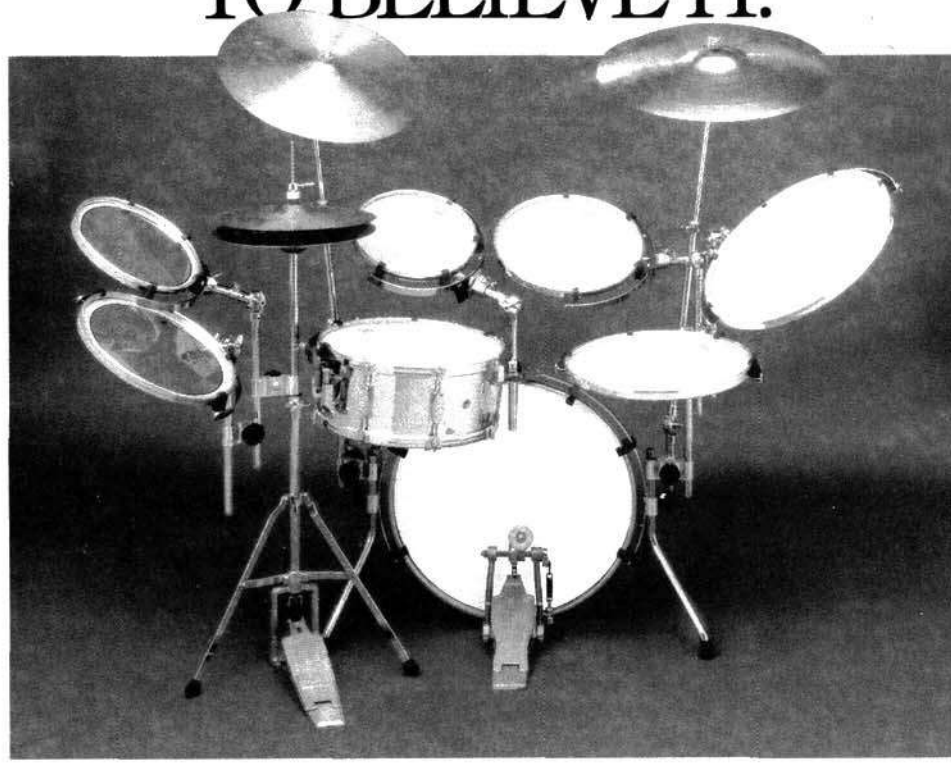

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tune in over 30 years. Besides, without the drum section, the horn players wouldn't be able to march, much less play together. In defense of band directors, I must admit that they have a tough job. It is unfortunate that the drum section doesn't always get the attention it deserves. However, band drummers take heart. Things are improving, and as a general rule, drum sections in school bands are much better than they were even ten years ago.

Some things never change. People will continue to think, "Drums are easy. All you have to do is bang on them." I suppose that one reason the average person might feel this way is that the great drummers make it *look* easy. This can be deceptive to a person who has never played the drumset. As any pro will tell you, it takes time and effort to become a good drummer.

All drummers have their own list (at least mentally) of things that get on their nerves. It is apparent to me that we will not change the world. However, sometimes it helps to know that other drummers share some of the same frustrations. At least, you know that you are not the only one with such feelings. So, the next time *you* run into something that bugs you, don't become too upset. Just say to yourself, "Here's one for the list." After all, no one said that being a drummer was going to be easy.

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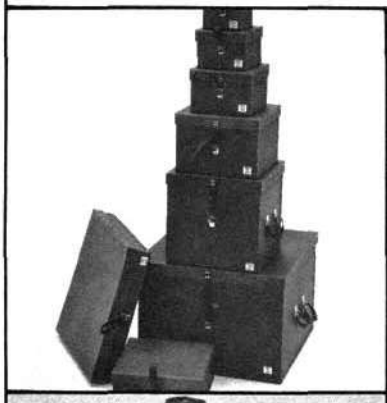

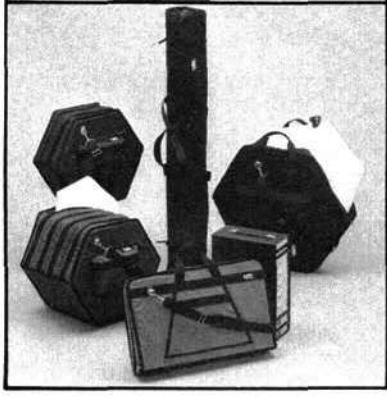

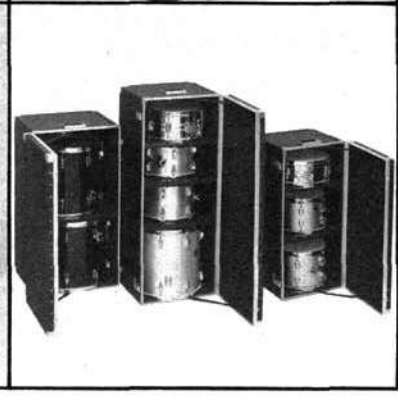

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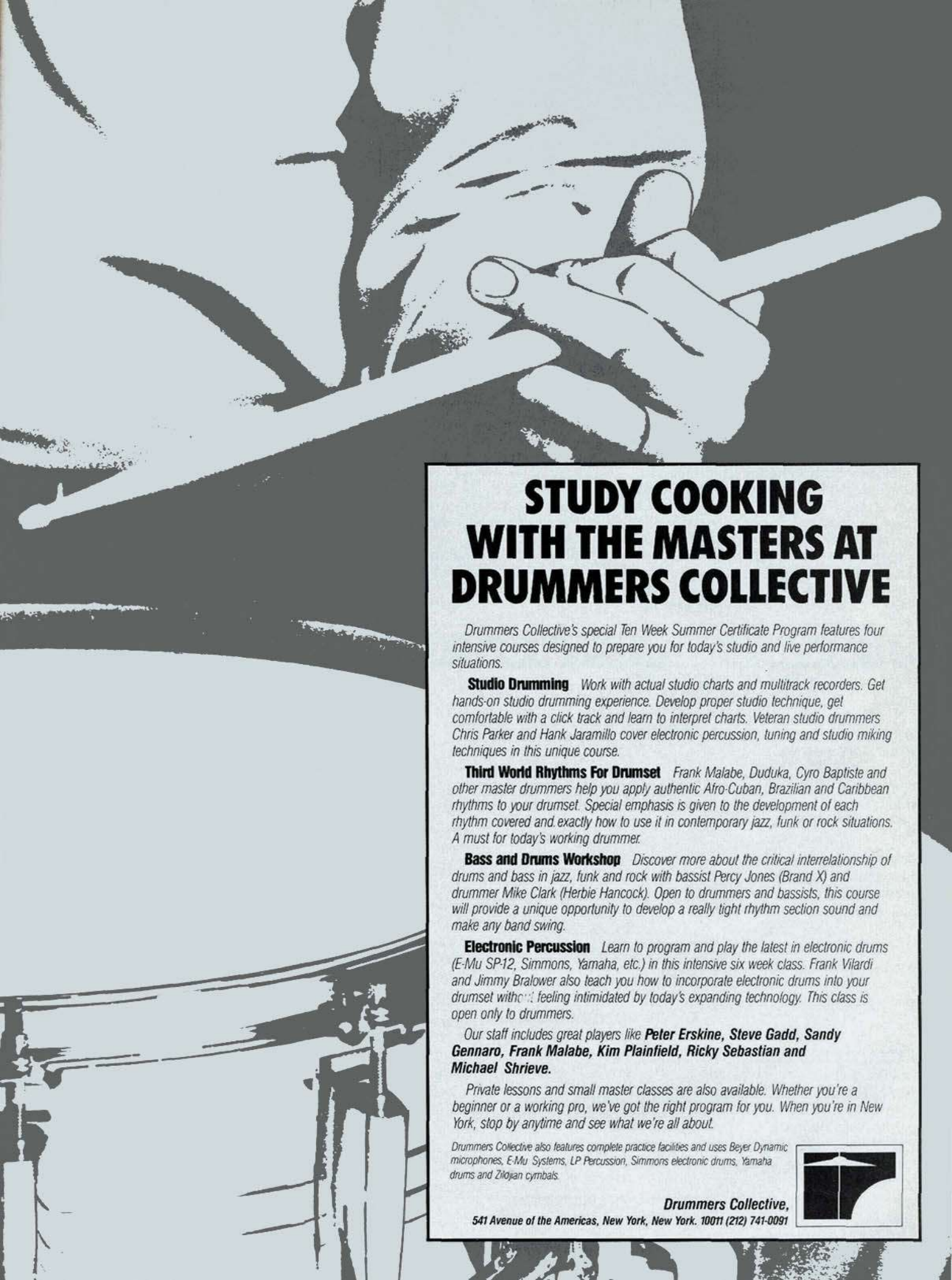

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Cooper continued from page 29

talking about clock time. But when you're performing, you're also dealing with psychological time. I played that same composition in Pisa, and it lasted for two hours, although the people didn't think two hours had passed. There's a big difference between clock time and psychological time. You're whole life can pass in front of you in two seconds, or you can be somewhere where five minutes seems like six hours. So I have to take all of this into consideration.

It has to do with the interaction with the audience, too. I can estimate certain times and how long certain rhythms will last before I perform. But on stage, the people may tell you something different. To tell you the truth, I don't think the piece lasted that long last night. It felt very good. You know, I disagree with that guy who said that the opening section lasted too long. I felt the majority of the audience disagreed, too. What makes the music is the audience. You cannot fool people. People know what's happening. They might not know the technical part of it, but they know when something is true or not. Now, when some people say I play the same thing over and over, I don't let that bother me. I used to. Well, it bothers me some. But when I play for people, they like it. Some people say they don't know what I'm doing. Well, do you know what a surgeon is doing when he cuts you up? No. But you have faith in it. The only gripe I have is with critics who don't even listen to their own hearing. They hear something and still come up with stupid stuff, which is weird.

EH: I think that, when people focus on the repetitious part of your music, they're reacting to the simplicity of what you do. It can lead you to believe that it's not deep. It's simple, but not simpleminded. They're reacting to the obvious discipline involved.

JC: Discipline comes from practice. That's why you have to practice every day.

EH: Why do you concentrate almost exclusively on solo drum playing?

JC: Basically, I'm trying to get some kind of music for the drummers in North America that they can call their own—especially jazz drummers and people who deal with the drumset. Right now, drummers have no music.

The framework of jazz has to change. With the usual quintet—saxophone, trumpet, piano, bass, drums—their positions and duties within the group have to change. It has to be the same thing as in classical music, where each instrument is a soloist. Right now, the drums are not a solo instrument, and that's only true in America. I know Mexican drummers and African drummers who are soloists. I have a very good friend who's a Mexican Indian, and the Mexican government supports him to go around to different villages and play solos.

People say, "We have four musicians and a drummer." Do you know what this does to you psychologically? It's embedded in you for years and years and years. It screws you up. You have less respect for yourself. People wonder why drummers are so egotistical. After 200 or 300 years of being looked at in that way, I give it to them. I'm talking about a whole change of attitude.

People say, "Why don't you get a band?" Who needs a band? Why should I go broke trying to deal with a band? I love playing solo. Nobody tells Vladimir Horowitz to get a band. Only in jazz music do they want to keep us in a certain framework. And if this music is to go up, the drummers are going to have to build themselves up.

I have a friend who's a top critic in New York, and he makes fun of me because I practice. He said, "Jerome, you're crazy. Elvin Jones doesn't practice, and he's greater than you. You're not working, and you sit in your room and practice all the time." He drove me crazy. Elvin has a regular group, and he's dealing with a certain aspect of music. Elvin Jones doesn't need to practice.

One of the things about jazz drumming is that drummers don't practice. They don't know how, and if they do practice, they don't practice enough. The fault lies within the framework of the music. Usually, when I was growing up, and even now, every member of the band was reading music, except the drummer. You're told to play "what Tony Williams played" or "this lick I heard," or you're just told to play whatever you want to. And so when

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everybody is reading and one person isn't, that one person has to go on ego in order to equalize things. If you're dealing with fixed rhythms, it's kind of tough. So drummers have a tendency to overplay.

When I talk about written music, I mean either notes or some kind of structure. If a person came up to me and showed me a tune, and the tune was this salad, I would play it. I'm serious. Structured improvised music is supposed to stimulate the musician. You don't have to take the score literally. So if I'm going to be stimulated, I'm going to have to have something to look at to play.

Someone asked me where I thought the drums would be in 50 years. Now there are two ways it can go. From the standpoint of rock 'n' roll or studio drummers, they're going to be obsolete. Eventually, they'll just have a machine to play those fixed rhythms. They're coming now. And in 50 years, that type of drumming isn't going to be happening anymore. So the drums are going to have to move up to the next level. I'm trying to take them to a classical level, where each instrument is equal as a solo instrument.

EH: In a way, you're fighting against a Western tradition where harmony and melody are most important and rhythm is secondary. There are also preconceptions that you can't play those things on the drums.

JC: The music isn't written for the drums. It's like when I was with the Revolutionary Ensemble. I wrote from the piano, and I couldn't play it on the drums, because it wasn't written for the drums.

EH: But there are drummers who are very melodic.

JC: Who would you call a melodic drummer?

EH: Well, for instance, Max Roach.

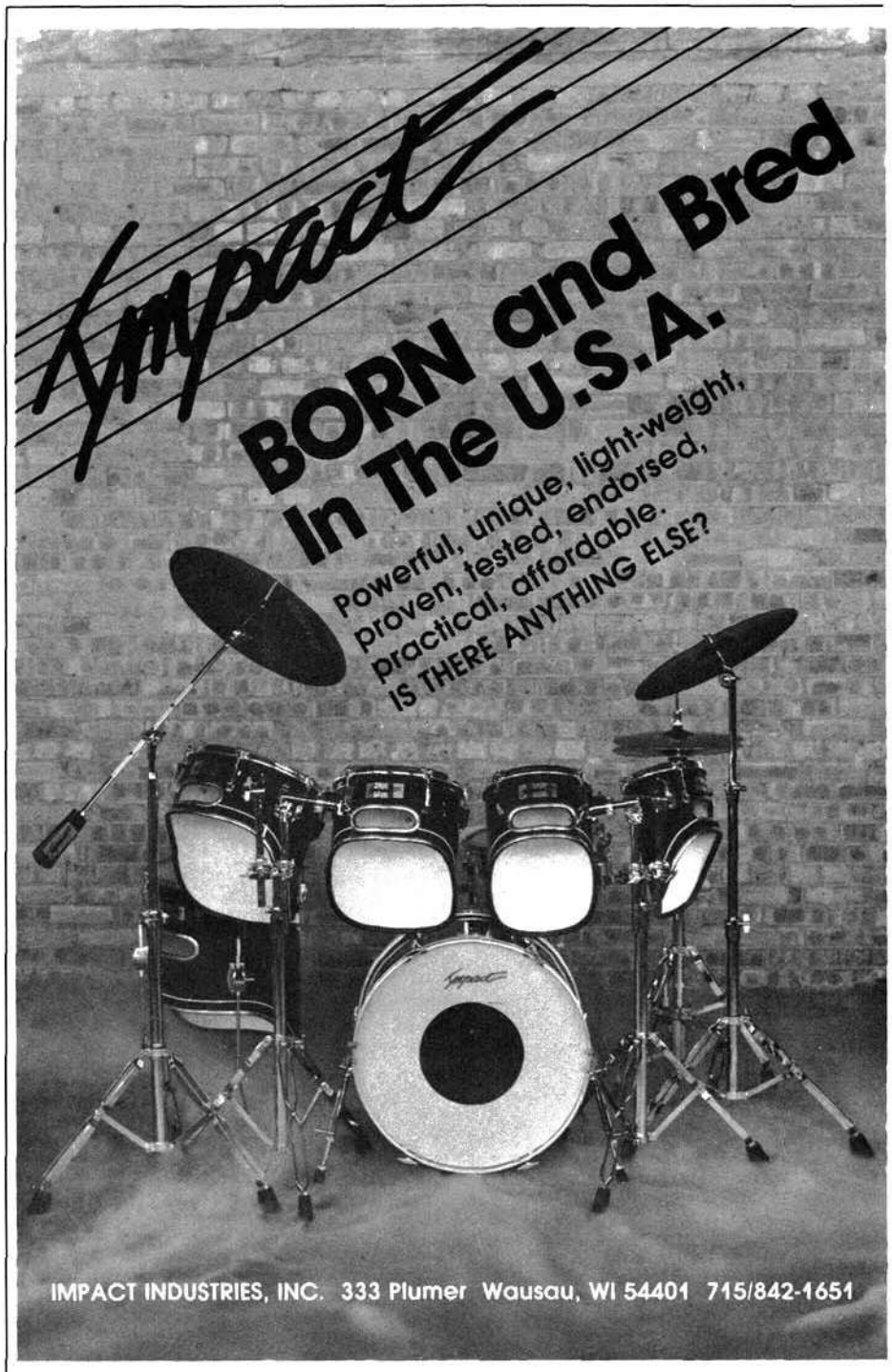
JC: Max is melodic. But if I was a saxophone player, and I was playing with a so-called melodic drummer, I wouldn't tolerate that stuff. First of all, you can't tune a drum to any one note. You hear drummers say that they tune a tom-tom to B-flat and another drum to A. That's an impossibility. You might be able to tune the tom-tom to B-flat, but the first time you hit it, it's going to lose its tuning. I don't deal with B-flat. I deal with sound—pure sound.

But to go back to what we were just talking about, I know all jazz musicians want to go to the classical level in our society. But some of them make the mistake of taking it literally. You can't get rid of the source—the drums.

EH: You said that drummers don't practice, don't know how to practice, and don't practice enough. What would you suggest? How do you practice?

JC: I would work on the equivalent of scales to a horn player. There are certain books I use: *Stick Control, Accents And Rebounds, Bass Drum Technique.* Like I said, you can't take things literally. The only thing you'd be doing would be dealing. In piano music, you can take a chord in different inversions. Now in drum music, you can play a paradiddle ten different ways. Drummers have to know how to get around a drumkit. So if I have a paradiddle, instead of playing it on the snare drum, I'll play it on the cymbal. I've been doing this for almost 15 years. I've developed my own exercise technique from these books, dealing with the whole set, because you have to know how to get around the drumset. It takes me, right now, about an hour to get through *Accents And Rebounds.* To get through *Stick Control,* it would take me about two hours, and to get through *Bass Drum Technique,* it would take me about an hour to an hour and a half. Then I'm done with the drumset, and I have my other instruments. I have my talking drum. Usually, I don't practice on my balaphon, because my balaphon is my drums. Now I'm getting into hand drums and frame drums, so I have to practice on them for an hour apiece. So that's about eight hours a day that I have to practice. I wouldn't do that if I wasn't trying to take the music to a classical level. If I just wanted to be a regular drummer, I wouldn't practice. When drummers say they don't practice, I can understand why they don't. Practice for what? They play the same beat every time.

People ask where I have studied. To tell you the truth, I didn't study anywhere. I've just made logical conclusions and



deductions based on external experiences. The reason I say this is because I'm meeting a lot of musicians who are very technical and who deal with the theoretical aspects of the music. Now I'm confronted with my own validity. They say I don't hold the drumstick correctly and that I don't play things right. I'm saying that you can't believe everything you read in the books. Books are supposed to stimulate you to think for yourself. People have to learn to think for themselves. You've got too many people reading these books, and they're taking it literally. Great writers and artists stimulate people. They don't dictate to people. And I'm not dictating to you now. I'm not telling other drummers to do what I do. I want drummers to think for themselves and actually start thinking about their music. You meet drummers who go to the piano and all these harmonic instruments to write. I used to be the same way, because I did not believe in my drumset. And I know other drummers feel the same way.

The drums are highly musical instruments. I know Moog synthesizer players, and that instrument is the closest to the drums, in terms of pure sound and repetition. In order to deal with certain aspects of repetition, you have to practice, and your chops have to be up to play these rhythms at a continuous level. So sometimes I look at myself as a synthesizer player. Last night, I looked at the cymbals as a Moog synthesizer. What I played would have been cool if it was a synthesizer, but on the drums, people say it's strange. Now Richard Teitalbaum, or someone who I know is great, could play those tones for hours, and it would be beautiful.

EH: How did writing from the piano affect the group balance of the Revolutionary Ensemble?

JC: Well, that's in the past. That's like asking me what I did in high school. But I'll talk about it. When I was with the Revolutionary Ensemble, I wrote music from the piano. And writing from the piano, I'm playing drums. I came out secondary. I'll give you an example. When we did that record for A & M, it was really done right. When we were in a studio, we would play the music and then listen back. We could cut out each instrument and hear each one by itself. We would listen to Leroy's part, then Sirone's and then I could hear just myself. It was awful. Although within the group context, it sounded good, by myself, it sounded horrible. So I said to myself, I'm going to have to change this whole thing. But it was a cooperative group.

Also, I can't deal with amplification. Drums are an acoustic instrument, and when you're playing with amplified instruments, you have a tendency to overplay. It's almost like you're fighting against electricity. You can't get certain sounds if somebody has this big amplifier.

A lot of times, I played the piano with this group, in order to get musical equalization. We could talk about all being equal, but when it came to the music, the way I was approaching the drums at the time, it wasn't an equal thing musically. I had to be in their world. I couldn't give them drum music to play harmonically. A trumpet player or saxophone player could get a bunch of musicians together and say, "Follow me," because that musician would be playing the harmonic line, and everyone could follow along. But if a drummer did the same thing, it would be hard to do.

EH: How do you write for the octet?

JC: When I presented my octet in New York, we had one rehearsal. But that's all we needed, because all they had to do was follow me. I was playing the harmonic lines, so everyone knew what to play. They didn't have to look at each other and wonder. All they had to do was hear me and follow. I wrote from the drums for them. That's all I do now. I have music where all I do is roll on the snare drum, and that piece lasts for about 20 minutes. It takes a lot of concentration and a lot of practice.

EH: How do you feel about playing with other drummers?

JC: I love playing with other drummers. I just did a concert at Carnegie Hall. I could

have brought my octet. They paid me enough, but everybody does that. I wanted to bring in the drums, because the drums had never been presented in that situation. I played with Rashied Ali and Glenn Velez. I wanted diversification, because a lot of times you have a tendency to use drummers who play the same when they play together. So I wanted to get a classical frame drum to play against a drumset. I've played with Milford Graves. As a matter of fact, I like playing with drummers more than with horn players, because horn players can succumb to identification problems. There's the stereotype where the trumpet player is the leader of the band, the piano player is this, and the saxophone player does that, so people have a tendency to overidentify with their instruments.

EH: Is there a saxophone player who would fit into what you are trying to do?

JC: I'm not looking for a saxophone player. I'm looking for an individual who might be playing saxophone. Now, Kalaparusha [Maurice McIntyre] plays the music of the drums, but he doesn't get much work. I really enjoy playing with Kalaparusha. In fact, I have a record with him and Frank Lowe. The reason I used both of them, even though they both play tenor, is that they are as different as night and day. One of them is intellectual, and the other is completely emotional. They sound completely different. I wrote the music in unison. With certain individuals you can write parts in unison, and they will make it seem like it's in harmonies. In my octet, I have three violins, and each one plays a different note. It depends on the personalities involved.

EH: Have you always played drums?

JC: I've played drums all my life. That's all I've ever done. I've played different kinds of music. In the '60s, I was into rhythm & blues. I played at the Apollo Theater and Royal Theater doing floor shows and such. But to me, it's all music. I can't try to categorize it.

EH: You also said you spent some time in Africa.

JC: I did. I went with an organ player named Lou Bennett. He got this gig in Senegal in a supper club for one or two months for the French. The place was so expensive that not too many Africans could afford to go there. At that time, I wasn't interested in African drumming. When I was in Dakar, I heard the Senegalese African Ballet, and I liked it. But at that time, I was a repressed drummer. I went to the villages and stuff, but not to check out the witch doctors and master drummers. I went to the villages just to visit. So a lot of people think that's where I get my stuff, but as I said, I'm not an African drummer. I've played with African musicians, not in Africa, but in Paris and here in America.

EH: Like last night, you played the blues on the balaphon—American music on an African instrument.

JC: That's right. Basically, that's what I am: a blues musician. The blues come from the drums. That's all I play; I play the blues. "Bert The Cat" is a blues.

To me, the balaphon is a drum. You have some drummers who might have ten drums in their setups. Well, for me the balaphon is the same thing, except instead of ten drums, I have ten pieces of wood. So I'm still playing the drums. Just because I use an African instrument or an Indian instrument doesn't mean I play African or Indian music. That's like saying that anyone who plays the violin has to play European classical music.

EH: Some of your first work was with the AACM [Association for the Advancement of Creative Musicians].

JC: What that organization did to drummers was horrendous. They didn't know how to deal with the music of the drums. Everyone knew that we wanted to go to the classical level. But you had this heathen drummer and these people were playing European instruments, so they didn't want the drummer to interfere with their music. A lot of those groups were drummerless. Then, a lot of times, what happened was that they got into stereotypes. They thought, "We have to have a drummer." So you had to be African and play all these African rhythms.

One of the things about the AACM is that, when they got rid of drummers, they got rid of the drums. That's why they're going to be out of it. They put themselves in competition with classical musicians, so what you hear is an imitation. I'm not saying everyone has to use a drummer. I'm just saying that you can't just cut the drums off. That is the core of the music, and if you remove the core, you'll have nothing but a hollow shell.

Now, Roscoe Mitchell plays drum music. When we were living in Paris, Roscoe and I played drums together. Roscoe eliminated drums from his groups for a long time, because he is a drummer himself. If you really know all of his music, the drums play a very important part. Roscoe is an artist, so he has a right to eliminate the drummer.

Cecil Taylor is a drummer, too. When I played with Cecil, I played like a saxophone player. Cecil is one of the greatest drummers in the world. With Cecil, you can be yourself when you play. If you're not yourself, you're wiped. When you play with other leaders, they want you to play like someone they heard.

My goal is for jazz to be on the same level as classical music, where each individual would have to become a soloist. I'm not doing this for myself. I'm doing it for American music. Right now, the drummers are not soloists, because they have no music.

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by Thom Jenkins and Marna Jay Morris

Noiseless Lugs

Thom Jenkins is a drummer/percussionist from Atlanta, Georgia, with a particular interest in sounds. Consequently, he's also an experimenter and innovator who can be found in his workshop building, modifying, or repairing percussion instruments (when he's not on stage with his group Cullowhee, or in local studios as a player, writer, or arranger). In this article, Thom offers a simple solution to a nagging problem for countless drummers.

As many of us already know, most drums can have annoying buzzes and rattles that are hard to locate and even harder to eliminate. These auditory gremlins usually come and go—seemingly at random—making it even more difficult to find their source.

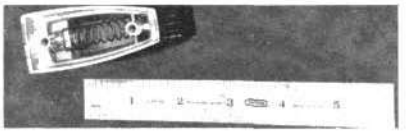
One very common type of unwanted noise is "spring-sing," which is the sound caused by the vibrations of the retaining springs inside the nut-boxes on most drums. The purpose of these springs is to keep the threaded nut in place, while allowing enough variation in the angle of the tension rod to prevent binding.

Spring-sing can be irritating on stage and disastrous in the studio when you are looking for that "perfect" drum sound. Many studio drummers and drum technicians stuff nut-boxes with cotton balls to damp this vibration, but even this is not foolproof, because the springs are still in place, making metal-to-metal contact.

It should be mentioned that *RotoToms* lack these springs, as do some of the newer drums with "nylon-insert" or other springless hardware. But many new drums have them, as do most of the drums made in the last 50 years. In this article, we will look at how to make "homemade" nylon inserts, using very few tools and an investment of only a few dollars.

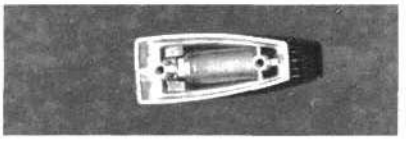
You will need a small ruler or calipers, an *X-acto* or other sharp knife, and a screwdriver or nut-driver for removing the nut-boxes from your drumshells. The only material you will need to buy is several feet of vinyl tubing. I use 7/16" O.D. (11 mm) and 5/16" I.D. (8 mm) with a wall thickness of 1/16" (1.5 mm). This is available in most hardware stores for about 15 ¢ per foot. Two inches (5 cm) per lug is a good rule of thumb for how much you will need.

First, remove the rims and heads from your drums. Then, remove the nut-boxes, taking care not to lose any parts. Make sure you pull them all, even if you don't use bottom heads. Look at one of the nut-boxes with the spring inside to see how it works. Now, take your ruler and measure the spring *in place* before removing it.

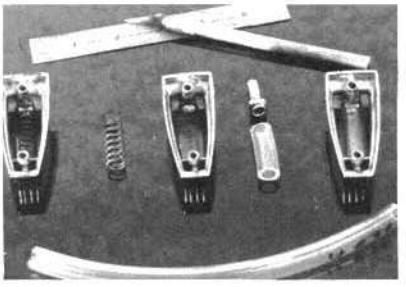


Add about 1/16" to 1/8" (1.5 to 3 mm) for compression of the tubing, and cut the tubing to this length. I recommend cutting one piece so that it fits where the spring was snugly, and then removing it and using it as a model for cutting the other pieces. Note that different size drums (toms and bass) sometimes have different size nut-boxes, and that differing brands of drums almost always do. Take care to make good, straight cuts, and remember to watch those fingers!

From this point, it is pure repetition. Replace all the springs with a length of tubing, making sure you get a good, snug fit.



Put your drums back together, being careful not to overtighten the screws that attach the nut-boxes to the drumshells. When finished, you will have a quieter, more solid-sounding kit, free of any unwanted spring-sing.



(Left to right): Nut-box with spring in place; nut-box with spring removed and insert cut; nut-box with insert in place. (Also shown are vinyl tubing and tools necessary for conversion.)

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The Sóngo

by Bobby Sanabria

The Sóngo is one of the newest Afro-Latin rhythms that has come to light in recent years. It was invented in the early '70s by Cuban drummer/percussionist Jose Luis Quintana, better known by his nickname Changuito. The Sóngo has combined elements of many Afro-Cuban rhythms, along with a unique resemblance to the contemporary funk rhythms of today. It is quite effective and exciting on the drumset.

Before learning the Sóngo patterns on the drums, we must understand the key element involved in all Afro-Cuban rhythms, the Clave. The Clave is a two-bar phrase that outlines the key accents in any Afro-Cuban pattern. There are two basic forms of Clave: the 3/2 and the 2/3. The only difference between these two patterns is that the 3/2 Clave begins with the measure that contains three notes, and the 2/3 Clave begins with the measure containing two notes.

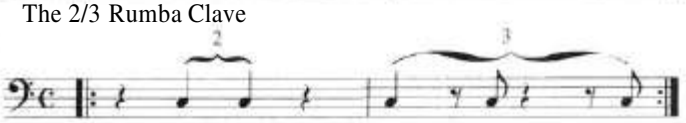
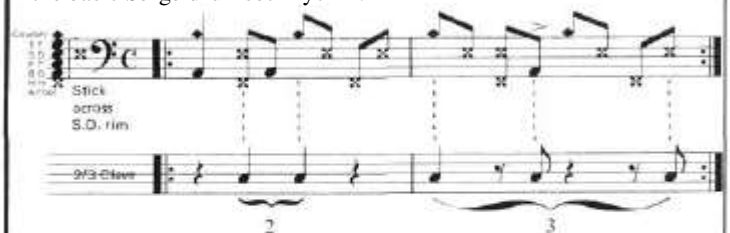
The 3/2 Clave

The 2/3 Clave

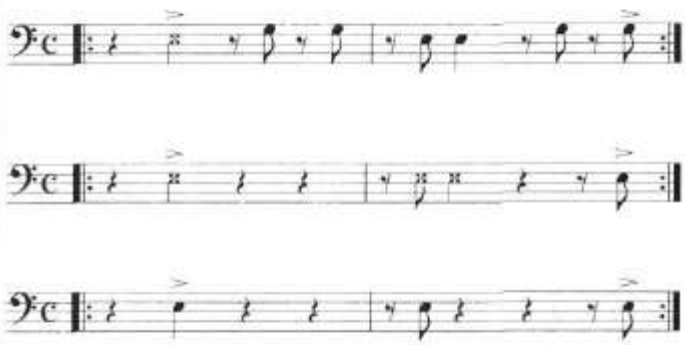
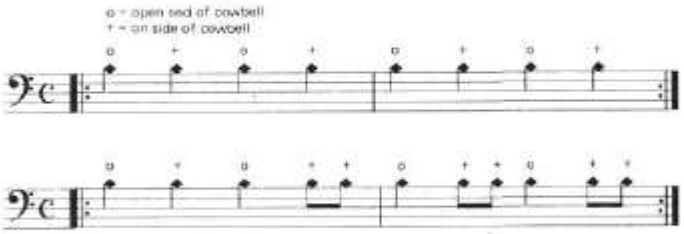
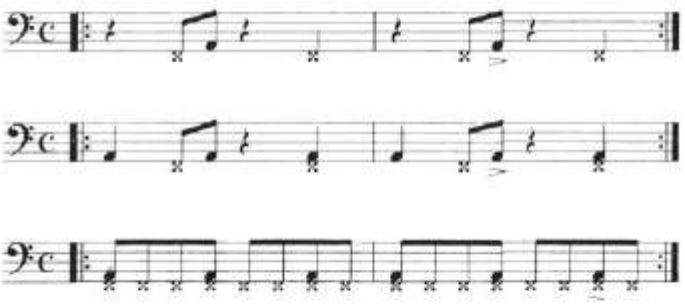
The 3/2 Clave and the 2/3 Clave are typically known as the Son Montuno Clave (the rhythm most commonly used in popular Afro-Cuban dance music, which is better known as "Salsa"). Most Latin musicians call it Son Clave for short.

Over the years, the Son Clave has evolved into a slightly more contemporary sounding rhythm that is known as the Rumba Clave. The only difference between these two is the displacement of an 8th note. This displacement creates more tension and release within the rhythm, because it superimposes a feeling of 6/8 meter in 4/4 time.

The 3/2 Rumba Clave

The 2/3 Rumba Clave

Now that we understand the Clave, let's see how it interacts with the basic Sóngo drumset rhythm.

The accents of the Sóngo rhythm coincide perfectly with the 2/3 Rumba Clave; hence, it is "On Clave." To play a 3/2 Clave pattern that will fit with the Sóngo pattern, simply begin the Sóngo pattern on the second bar.

The following patterns are variations on the basic Sóngo drumset pattern. They are separated by limb, so that you can concentrate on one variation at a time. Any and all combinations can be used together. Each of these variations is written in 2/3 Rumba Clave.

Left-Hand Variations

Cowbell Variations

Bass Drum/Hi-hat Variations

To best understand the essence of Sóngo, you should listen to the groups that perform it. Some recordings that have examples of Sóngo and other Cuban rhythms involving drumset include: Mongo Santamaria's *Mongo Magic* and *Images,* Daniel Ponce's *New York Now,* and various recordings by the group Irakere, as well as the band Los Van Van. I highly recommend recordings by Los Van Van, simply because the inventor of the Sóngo, Jose Luis Quintana, plays drums in the band. These recordings contain many of the variations of the Sóngo that have been discussed here, and they should give you a good background in how the rhythms should flow.

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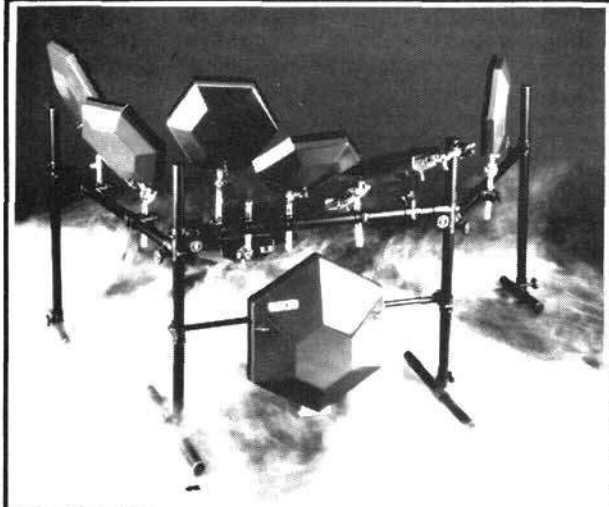

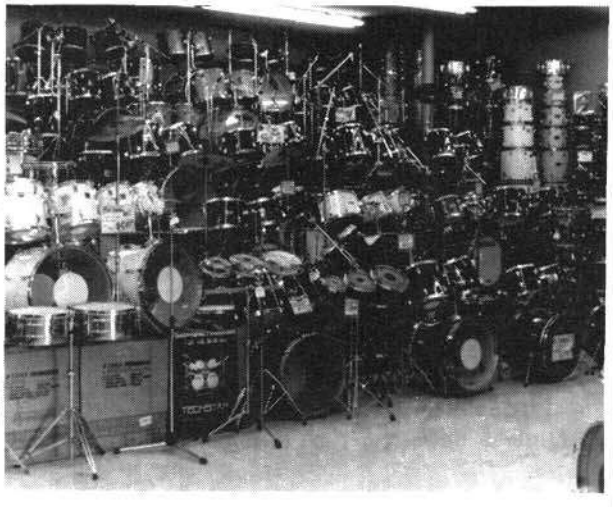

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McKinley continued from page 33

play with it for nothing.

At any rate, the band had made a recording, on Okeh, of "Clarinet Marmalade" and "Mama Will Be Gone," and was in Fort Worth to play a dance at a place called the Meadowmere. To come right to the point, the band was to perform at a local record store—to plug the recording—in the afternoon. It was canceled at the last minute because Hamel, the drummer, took sick; he had had an appendicitis attack the previous night.

Jimmy Maloney—that was Joy's real name—was frantic to find another drummer for the job that evening. His trombone player, Jack Brown, got on the phone and couldn't get anyone. I had just walked into the store with a friend of mine. He turned around and said, rather boldly, "I hear there's a kid drummer in town who's good." That scared me to death. I started to sneak away. But my friend Russell Ward, a local clarinet player, grabbed me by the collar and said, "Yeah, and here he is!"

The windup was terrific. I went out and played with the Jimmy Joy Orchestra at the Meadowmere. I had to borrow a pair of long pants to do it, because I was only 11 or 12 and didn't have any of my own.

That was a giant step forward for a kid drummer. Not only did these fantastic musicians *speak* to me, but I *played* with them. It was absolutely thrilling. The biggest kick, however, came *after* the job. The guys in the band asked me if I could leave with them the next morning for Kansas City to make some more records. Well, my daddy wouldn't let me out of school, and of course, that broke my heart. But I had the ultimate experience: being associated with the Jimmy Joy Orchestra.

The other thing that happened was memorable and, in some ways, uplifting. But it had a disappointing ending. Around late 1927, I spent some time with the members of the Ben Pollack band in Chicago. I had been on the road for a time. It was my hope that I would get a chance to play with a really top band.

Pollack was appearing at the Blackhawk Restaurant. He had some fine players; Glenn Miller was in the band. They sounded terrific. Of course, Ben was a great drummer and most influential. That night, I sat in and everyone seemed to like what they heard.

Six months down the line, I happened to be in Chicago again, and Pollack contacted me. He said, "Look kid, I'm going to hire another drummer. I want you to join us. Just keep it under your hat; don't tell *anyone*—not a soul." I was very excited at the prospect of playing with this band.

Within a few months, I heard that Jack Teagarden, the great trombonist, had come into the Pollack band and brought along Ray Bauduc to take Ben's spot at the drums. I can't tell you how badly I felt when I found out. But I did have the satisfaction of having been asked by one of the great drummers of that time to be his replacement in his own band. That partially made up for the great disappointment I felt.

BK: During the worst part of the Depression you, like other really good musicians, were affected by the horrible economic downturn. Work was not easy to get. When you got the call from Glenn Miller in 1932 to join singer Smith Ballew's band, you immediately accepted the offer. Was it a good band?

RM: There were some excellent players: trumpeter Bunny Berigan, bassist Delmar Kaplan, and later, cornetist Jimmy McPartland and pianist Fulton McGrath. But the band never got going. It broke up and re-formed several times.

In 1934, after rattling around the country with Ballew and playing for peanuts, things began to look up a bit with FDR. A bunch of us out of the Ballew orchestra—Glenn Miller, myself, saxophonist Skeets Hurfurt, trombonist Dom Mattison, guitarist Roc Hillman, and singer Kay Weber—joined the Dorsey Brothers Orchestra in March of that year.

The Dorsey Brothers Orchestra was relatively short-lived. It played top spots, recorded a good deal—59 sides for Decca—and performed extensively on the radio. But the Dorseys battled constantly about music and how it should be played. In the summer of 1935, there was a big blowup at the famed Glen Island Casino. Tommy walked away. Jimmy took over the band and most of the players, including McKinley, stayed on with him.

Despite the tense working conditions, the Dorsey Brothers Orchestra managed to make some fine music. Drummer Cliff Leeman says, "I caught the Dorseys on a one-nighter in Massachusetts. A buddy and I came down from Maine to hear the band. It was very much worth the trip. The band had an unusual sound and instrumentation. When it played softly, it really was a pleasure. Mac was just as good in person as he was on the radio. His drums had a marvelous sound; they were tuned to what seemed like different intervals. He used the set in a most musical way. I recall that he played a lot of top cymbal, and his rimshots were clean, sharp, and well-placed. As in later years, he backed the band and soloists very well. He worked to make them sound good.

"That concept was very much a part of him and still is. Remember, Mac is a product of an era that preceded the emergence of drummers bent on showing what they

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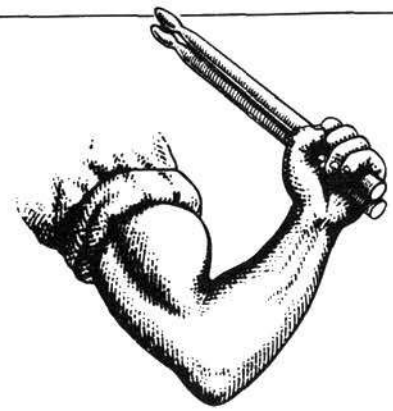

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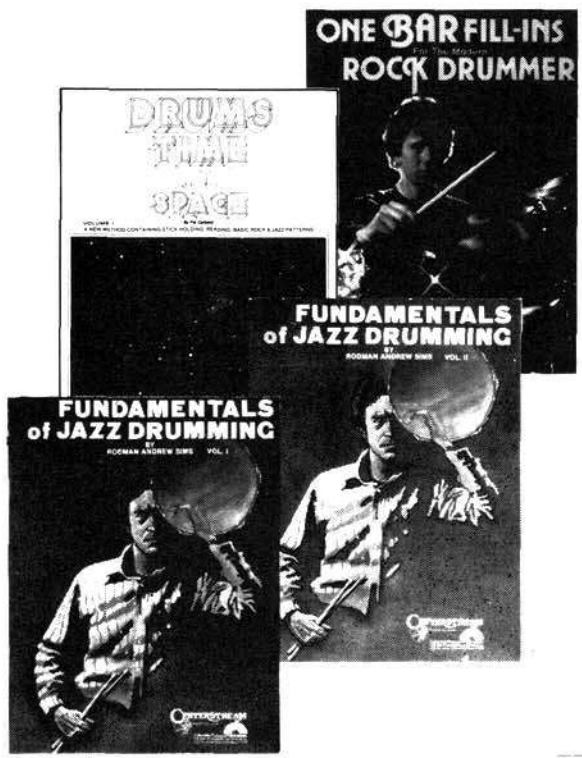

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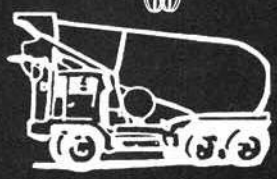

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could do. Unlike many of the highly technical, showman drummers, McKinley combined elements of showmanship and thoughtful, feeling performance. He never ignored his timekeeping duties.

"Gene Krupa, whose technique and attention-getting devices were so well-developed, got the whole 'showboat' trend started. I don't want to put Gene down; he was a great artist. But his effect on the field was not entirely positive. It was a healthy thing that there were a number of drummers around, like Mac, whose work reminded other drummers of what had to be done."

The McKinley recordings with the Dorsey Brothers confirm what was said about him by those who were there in the 1930s. His time, the envy of his colleagues, flows; he never seems to press or rush. Warming to the player and listener, alike, McKinley is not stylistically at variance with most other drummers of that time. The difference—and a crucial one at that—is that he is consistently interesting.

He makes provocative use of the various elements of the drumset—snare, bass drum, woodblock, rims, hi-hat, cowbell, tom-toms, cymbals—creating a rhythmic climate that simultaneously is stimulating and comforting. Essentially a two-beat drummer, immersed in the instrument's tradition, McKinley is basic to the Dorsey Brothers' music and its traditional character.

The Jimmy Dorsey band was McKinley's home until the summer of 1939. He enhanced his reputation with some excellent solo performances on record—i.e., "Parade Of The Milk Bottle Caps"—and with his usual fine supportive playing, uplifting the ensemble and sections. The band, however, was not among the best, but McKinley stayed on. Why Mac?

RM: Jimmy was easygoing and liked several things in addition to music. He was into golf, for instance; I went for that. And I was one of those guys, you know—loyal. I enjoyed Jimmy's friendship.

I had a lot of offers from other bands. I remember one week Paul Whiteman, Hal Kemp, Benny Goodman, and Tommy Dorsey all asked me if I would leave Jimmy. Someone wrote it up in *down beat.* Tommy wouldn't take no for an answer; he kept on my case. It got so bad that Jimmy finally called his parents and asked them to tell T.D. to lay off McKinley.

Please understand one thing: I knew the J.D. organization wasn't on the very top level. But obviously, that didn't mean everything, as far as I was concerned. After I left Jimmy, his band got better. Do you think there's any connection? [chuckles] I certainly hope not. Anyway, that's the whole truth.

Trumpeter Jimmy Maxwell, who was in the Jimmy Dorsey band for a time during McKinley's tenure, provides a view of the drummer from the inside: "Ray was great at holding the band together. He was authoritative and sensitive. And he really knew how to color and fill in the open spaces. Like Davey Tough and Sonny Greer, he seemed to come up with just the right figure and little touch. Sometimes he'd get into the cowbell kind of stuff that Dixieland drummers favored—'Way Down South' things that pushed the beat along. But it always felt good.

"Another thing: Most drum soloists don't make a hell of a lot of sense to me. But McKinley is an exception; he seems to go someplace when he has the spotlight."

Through the years with Jimmy Dorsey, McKinley continued to develop. He remained very much a captive of music and his need to bring something to it.

BK: What about the evolution—yours in particular?

RM: Evolution is a matter of elimination as well as acquisition. I've never sat down and said to myself, "I'm going to improve on this, discard that, polish this, and lay off that." But somehow you do.

Sometimes development is a subconscious matter. Other times, it's quite a conscious thing. For example, when the press roll was taking hold in the late 1920s, I did my best to make adjustments in what I was doing and learn how to use it. It seemed

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such an important innovation. Ben Pollack and George Stafford—that marvelous black drummer who died too young—were responsible for turning many of us around—each with his own exciting version of the press roll.

When the hi-hat came in during the early 1930s and Walter Johnson—with the Fletcher Henderson band—and Chick Webb played it so well, I worked hard to get the knack of performing on these cymbals. The same thing happened when the bass drum technique was updated and changed—from playing in two and four with double-ups, to straight four. I went with the flow. I had to.

You can be *frightened* into modifying your style. I remember Stafford did just that to a bunch of us with his press roll and exciting rimshots on a record he made for Victor: "I'm Gonna Stomp, Mr. Henry Lee." Eddie Condon was the leader on the session; Jack Teagarden, Joe Sullivan, and one or two other fellows who played with Stafford in the Charlie Johnson band at Small's Paradise in Harlem were on it. Those rimshots, in particular, put the fear of God in drummers. I understand that, when Krupa heard that record, he thought Dave Tough had done it. Stafford scared Gene a whole lot. He told me that.

To be a good drummer, you have to have that *feeling.* You start by being intrigued by "time" and trying to duplicate rhythmic patterns when you're young. Then you have to translate what you hear and sense to the drums. It's one thing to beat your fingers on the tabletop and your feet on the floor, but quite another to integrate everything at the drums. There are movements to be made, back and forth, up and down, and across the set. It takes a little time to learn all that. But once you have the techniques down and combine them with an inherent sense of rhythm—I believe you have to be born with it—you're well on your way to becoming a good drummer. If you don't have that bone-deep rhythmic sense, or "feel," you should be doing something else. That may sound autocratic. But that's the way it is, as far as I'm concerned.

BK: Tell me a little about how you first became a leader.

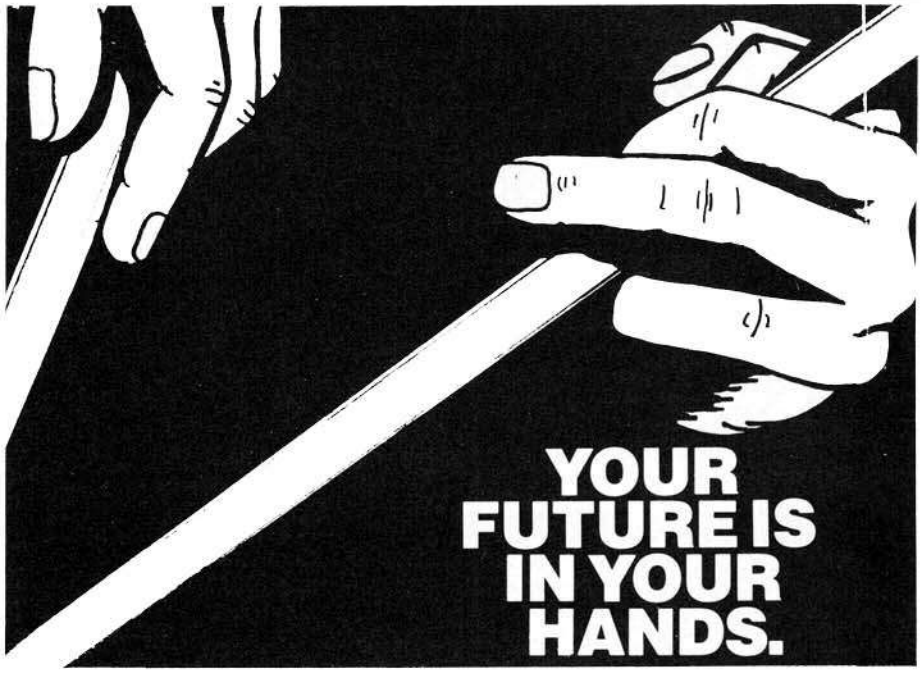
RM: I became a leader—at least a co-leader—in 1939. Willard Alexander, the well-known booking agent, asked me to form a band with Will Bradley, then known as Wilbur Schwichtenberg—one of the really great trombone players. Will had been doing very well around New York performing in radio and on recordings. Alexander got us together, and one of the first things Will had to do was change his name. The original couldn't fit on the marquee; it was just too long.

I had some difficulty leaving Jimmy. He kept saying he couldn't get a replacement for me. Finally, I participated in the search and came up with Dave Tough. And I was free to go out on my own.

The Bradley band was born the summer of '39. The billing— Will Bradley and his orchestra featuring Ray McKinley—led to mild confusion about who held the reins. "But nevertheless, we were partners—co-leaders, says McKinley. Relatively undistinguished for a period of time, the band began to take hold early in 1940 after turning to boogie-woogie during an engagement at the Famous Door on New York's 52nd Street.

Tight, distinctive, almost slick, eight-to-the-bar arrangements gave the band a means of linking up with a large audience. In performance, they combined precision with all the pleasures of "down-home" pulsation. Not only were they effective, but these boogie charts provided the band with a rather unique identity.

Without a doubt, the jazz heart and soul of this blues-centered group of musicians was McKinley. His influence and personality were predominant. Hip yet unassuming



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singing combined with stirring drumming gave the music character and a swinging quality.

His sense of rhythm made the difference. It permeated his singing and was quite undeniable in his drumming. He was the *source of natural movement and more than a little drive. The bass drum—tuned low—was his key instrument. He blended it with the other drums, and sometimes the cymbals, of the kit. Only rarely did he become overzealous and a bit too loud. The result can be found on long out-of-print Bradley records. Try "Beat Me Daddy, Eight To The Bar"; it must be felt to be completely understood.*

RM: While with the Bradley band, I introduced something unusual—the use of two bass drums. This was years before Louie Bellson had the Gretsch drum company build him a set with two bass drums—long before the concept became popular.

Bill Mather designed a little outfit for me, including two 10x22 bass drums; I believe it was in 1940. I was with Slingerland in those days, and the company manufactured the kit.

I used the set with a small boogie-woogie combo we put together from within the big band. Playing the two bass drums—boom, boom, boom, eight-to-the-bar with two feet—might have been innovative. But as far as I was concerned, it didn't work out too well. I discarded the idea after a short while. The situation was not entirely satisfactory on a musical level and also made for added physical difficulty. I got tired of carrying around extra bass drums.

The first Ray McKinley band took form not long after the drummer left Bradley in February, 1942. McKinley put a lot of time and effort into the outfit. He rehearsed the best musicians available for several weeks in Patchogue, Long Island—a distance from New York City—away from all distractions. Then, he introduced the band to the world.

Clarinetist Mahlon Clark, valve trombonist Brad Cowans, trumpeter Dick Cathcart (later Pete Candoli) and pianist Lou Stein were among the men of McKinley. The band was somewhat unusual. It had a tuba—played by Joe Parks—that was used in a variety of interesting ways, with the brass, reeds, and rhythm. The band caused some excitement.

But it wasn't fated to be on the scene for long. McKinley tried his best to keep things going. But he was swimming against the tide. When he realized he couldn't go on—because of the military's demand for men and growing shortages at home that made traveling increasingly arduous—he put in a bid to enlist the band in the marines as a unit. This last effort, made in hope of keeping the band together, didn't work out. As a parting shot, before he, too, became a serviceman, McKinley called Tommy Dorsey. He offered him the men he had remaining. Dorsey grabbed almost all of them.

RM: After I got my little *billet-doux* from the draft board, I joined Captain Glenn Miller in Atlantic City and became a member of his Army Air Force Band. About a month later—I believe it was April of 1943—we were transferred to Yale University in New Haven and really started getting the thing together. Glenn brought all his organizational talent and creative ability to the orchestra.

Very possibly the AAF Band was the greatest dispenser of popular music ever. Certainly, it was one of the two best musical organizations I had anything to do with as a player. My postwar orchestra, which featured the adventurous arrangements and compositions of Eddie Sauter, runs parallel to the Miller ensemble when it comes to general excellence.

Some of our best work was done overseas. We always wanted to go and finally did in June, 1944—a few weeks after D-Day. The band was stationed in England until leaving for France on December 18. Glenn, of course, had gone ahead of us on that ill-fated airplane, three days earlier. Unfortunately, that was the last we saw of him. It certainly was a terribly sad experi-

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ence for all of us. We had no idea he was missing until the week after the band arrived in Paris.

When it became clear that Glenn was lost, they stuck me in front of the group. And we carried on during the rest of the time over there, with Jerry Gray handling the arranging and everyone doing his job, just as if Glenn were still around.

The late Carmen Mastern, McKinley's guitarist colleague in the Miller Army Air Force Band, reveals some of his feelings about working with McKinley: "We had a good rhythm section. Mac realized that it was the section, not any one player, that was really important. He knew we had to function as a team. A lot of drummers don't care about the section; they play for themselves. McKinley seldom forgot why he was there and what he should do. What it comes down to is that McKinley is a good all-around musician and performer. I look back on my experience with the Miller band as an entirely positive one."

The recordings by the Miller Army Air Force Band on RCA Victor tell us a great deal about the McKinley of the war years. More so than previously, he plays with the sections of the orchestra and with the ensemble, providing support through key phrases and figures. His time is firm and often inspiring. McKinley's hi-hat work in mid- and up-tempo pieces has an unusual sense of freedom and style; the beat is defined in no uncertain terms on these cymbals, and it rolls through and moves the band. His predominant time feeling is 4/4. But his inclination to two can be felt and doesn't always allow for completely horizontal four flow typical of visionary swing drummers, like Jo Jones.

Evidence is everywhere, however, that he is still open. McKinley responds to music in new ways and adapts to what is happening around him. It is equally apparent that he cannot, and will not, turn away from his roots as a player. This is not an act of stubbornness. It is merely a comment on his view of things.

All in all, McKinley was commendable as a drummer and leader in the service. As the war was coming to a close, he thought more and more about being a civilian and again heading his own band.

RM: We arrived back in the States late in August, 1945. Shortly thereafter, I got out of the army on points, and I began rehearsing my own band. New ground was broken. Eddie Sauter, an arranger and composer who Glenn said was way ahead of his time, wrote most of the charts. Deane Kincaide did the rest. The players were young and enthusiastic—guys like Mundell Lowe [guitar], Vern Friley and Irv Dinkin [trombones], Nick Travis and Joe Ferrante [trumpet], Ray Seller [alto saxophone], Peanuts Hucko [clarinet and tenor saxophone] and Lou Stein [piano].

We got something real good going. If I hadn't been the leader, with all the headaches that go with the job, I would have enjoyed it even more than I did. But I had the sense to know I had an important band.

We had a few good years. But in the late 1940s, the band business started to wobble and get sick. As a matter of fact, it began to die. To survive, I changed the format and let some of the fellows go, shaving down the band to a size that was "workable" as far as the bookers were concerned. We played a simpler library. But in the long run, it made no difference.

In 1951, after an attack of amoebic dysentery, I broke up the band, got off the road, and took it easy. It was over. It seemed the right time to work in and around New York. I did a variety of things on radio and TV—a DJ show, weather reports incorporating some drumming,

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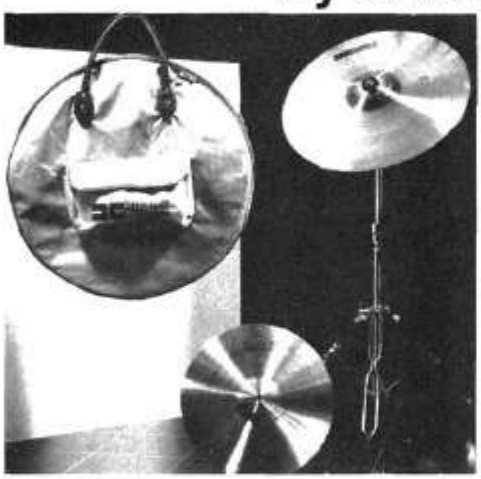
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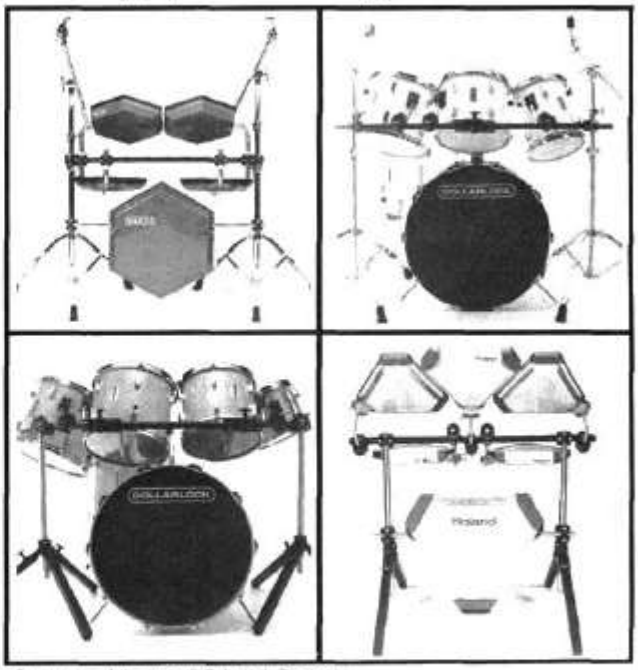
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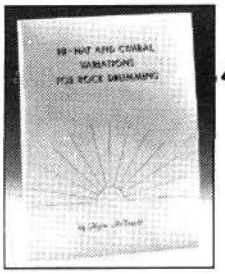
NEW!  NEW!

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and several TV variety shows as a leader of a studio band. Only occasionally did I take a big band job nearby. And then I just picked up some musicians in town and played the easier charts in the library.

The great postwar McKinley band rapidly became a memory, as far as the public was concerned. But those who helped shape it and the critics who were around remember the band with great affection.

Mundell Lowe: "Right after I joined, I knew the band was going to be something great. And that's how it turned out. Of course, the charts were fantastic. But even more important to me: I learned most of what I know about playing in big band settings from McKinley. He had a very definite idea about the function of each instrument and how it fit into a jazz orchestra. I have to thank him for that.

"And he's a hell of a drummer. A lot of musicians I've worked with are wonderful soloists; they can play fast and read well. But what they bring to the band and the rhythm section doesn't make it. Mac's way with music and rhythm is outstanding. It always felt terrific in the McKinley rhythm section. And let's face it, if the rhythm section 'works,' then the rest of the band can get on with playing the music.

"In some ways, though, Mac was a paradox. He hired Eddie Sauter and really played *his music. On the other hand, he didn't let himself become involved with modern jazz, even though he had the talent to play it."*

RM: I didn't get back into the band business again until the spring of 1956 when Willard Alexander talked the Miller Estate into rejuvenating the Glenn Miller Orchestra. There hadn't been a Miller Orchestra since the Estate parted company with Tex Beneke in '51. I was asked if I would be interested in heading up the band. I said sure, I'd give it a shot and see what would happen.

Fortunately, the band became very successful. We played Miller music and more contemporary material. I spent ten years traveling. You name it: We were there—Japan twice, all over Europe, North Africa, and boom, boom, boom. Some of the traveling was enjoyable and interesting; the hard part was the one-nighters on the bus here in the States. It finally got to a point where I didn't want to be on the road anymore. When I couldn't take it anymore, I quit.

Since 1966, I've done some TV, worked for Walt Disney, made a few records, and taken jobs that I feel are suitable. As I look back at things, I'm pretty satisfied. I still have strong feelings about music and drumming. Good "time"—the pulse—is what jazz is about and always has been. I regret that I've never taken drumming as seriously as I should. I never practiced. Perhaps if I had, I would have become more technically accomplished. But I've always been able to execute what I felt was necessary.

"Woodshedding" on a pad can be good and bad. It can focus attention on *rudiments* rather than music. And that kind of playing is about as interesting as a temporary filling.

McKinley's native ability has allowed him to do what he wants. That he never felt motivated to move beyond an updated form of swing drumming is, in some ways, unfortunate. But on the positive side of things is the fact that he never lost what attracted so many musicians to him over the years.

Listen to the many musical recordings he has made. The quality remains consistent. The best of the bunch, Mac and I agree, is an album he made for Grand Award in the 1950s, with Mickey Crane (piano), Peanuts Hucko (clarinet), Lee Castle (trumpet), Trigger Alpert (bass), and Deane Kincaide (baritone saxophone). Traditional in format, it draws you back to the phonograph repeatedly. McKinley's time is flawless; his playing with and for his colleagues makes the music both provocative and fun.

The product of what he has heard, McKinley credits a number of drummers with having left a mark on him. Ben Pollack is

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frequently mentioned as a major factor in his life; George Stafford and Chick Webb are two others who have been important to McKinley. Walter Johnson offered a few insights when it came to hi-hat playing. Dave Tough's work with Woody Herman's First Herd made an impression. So did Krupa's work with Goodman.

Jo Jones is another drummer McKinley "loves." Ray Bauduc had an influence: "He was the first guy I ever heard syncopate the bass drum." Shelly Manne, Jack Sperling, Nick Fatool, and Louie Bel/son are interesting to McKinley—each in his own way.

The best of the youngsters, according to Mac, is Duffy Jackson, the former Count Basie and Lionel Hampton sideman. "He's got an ear, a fine sense of rhythm, technique—all the good qualities," McKinley says. "These are the drummers who mean a lot to me. Certainly, many others would make the list if I had heard them.

"As for the rock drummers—some of the better ones I've been exposed to do interesting things with the bass drum. They should be complimented for that. But they do have a problem when it comes to achieving the simple, straight-ahead, exciting pulsation in a big band. Unfortunately, these drummers really don't know what to do. I think they're more lost in this context than veteran players would be in a rock band.

"Again, on the positive side of the ledger: Rock drummers, by introducing new ideas and creating interest among fans and other musicians, bring a certain vitality to the scene. I must admit, though, that I'm just a bit skeptical about the sets many of these youngsters use—all those drums and cymbals. It reminds me of the drummers back in the 1920s who surrounded themselves with chimes, bells, temple blocks, kettle drums—just about everything—and hardly ever played on them.

"If the kids nowadays want to spend all that money on lots of drums and things and not use them, why, that's their business. Yet it strikes a funny note with me. I remember one guy in particular. I came across him at a Holiday Inn somewhere in Florida a couple of years ago. He had 13 drums set up around him, including two bass drums, snare, two big floor tom-toms, and a bunch of cymbals. It looked as if he would need roller skates to be able to play them all. As it happened, he didn't use more than a few drums and cymbals. It wasn't anything but show. There's nothing new about that."

BK: Who's the best drummer of them all?

RM: Buddy Rich. I've been listening to the guy and watching him since he was a kid. I first met him when he was working with his dad in vaudeville. Then I heard him with Artie Shaw and Tommy Dorsey. He always knocked me out. Now he just baffles me. I think he is far and away the greatest drummer who ever lived. His technique is unbelievable; he swings; he can execute anything he has in mind. He's just got it all.

Yes, Buddy Rich's talent is indisputable. But there are a number of people in the music community and through the world who feel recognition is due McKinley, for services rendered to music and drumming.

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MD Trivia

Here are the answers to the trivia questions posed in January's 10th Anniversary Issue. We've repeated the questions to refresh your memory.

1. On which cover did the oldest artist appear? Name the artist.
Answer: January '84; Papa Jo Jones (72 at time of publication).

2. *On which cover did the youngest artist appear? Name the artist.*
Answer: January '84; Slim Jim Phantom (21 at time of publication).

3. How many artists have appeared on MD's cover twice? Name them.
Answer: Twelve artists:
Buddy Rich (Jan. 77 and Dec. '80 / Jan. '81)
Alan Dawson (Oct. '77 and May '85)
Tony Williams (Jan. '78 and June '84)
Steve Gadd (Oct. 78 and July '83)
Bill Bruford (Jan./Feb. '79 and June '83)
Phil Collins (Mar./Apr. '79 and Nov. '83)
Bernard Purdie (May/June 79 and Nov. '85)
Neil Peart (Apr./May '80 and Apr. '84)
Carl Palmer (June/July '80 and Dec. '83)
Shelly Manne (Oct. '81 and inset photo on Jan. '85)
Max Roach (June '82 and as a member of M'Boom on Sep. '83)
Freddie Waits (as a member of Colloquium III on Feb./Mar. '80 and as a member of M'Boom on Sep. '83).

4. Which covers have features drumset duos from single bands? Name the artists and the bands.
Answer: Aug./Sep. '80, Keith Knudsen and Chet McCracken, The Doobie Brothers; May '81, Butch Trucks and Jaimoe Johanson, The Allman Brothers Band; Aug./Sep. '81, Billy Kreutzman and Mickey Hart, The Grateful Dead.

5. Which covers featured drum/percussion groups (rather than individual drummers or duos mentioned above)? Name the groups.
Answer: Feb./Mar. '80; Colloquium III Sep. '83; M'Boom.

6. *Drummers with what last name have been on the cover more than any other? Name them.*
Answer: Jones:
Philly Joe (Feb./Mar. '82)
Elvin (Dec. '82)
Kenney (Mar. '83)
Papa Jo (Jan. '84)

7. Which two covers featured single drummers with exactly the same name? Name the drummers.
Answer:
Oct. '84; Roger Taylor (of Queen)
Mar. '85; Roger Taylor (of Duran Duran)

8. What young jazz drummer and what veteran rock drummer share the same last name, and on which cover was each featured?
Answer: Jeff Watts (Sep. '85) and Charlie Watts (Aug./Sep. '82).

MD Bloopers

9. On what MD cover was the artist's photo printed backwards? Name the artist.
Answer: Feb./Mar. '82 Philly Joe Jone's drumset photo is reversed.

10. On what MD *cover was a "teaser" printed for a story that was not included in the magazine?*
Answer: Feb./Mar. '82 (again!); the story on Dino Danelli, announced on the cover, is nowhere to be found in the magazine.

11. What bimonthly issue showed the months, hut not the year, on the cover's dateline? Name the artist featured on that cover.
Answer: Dec./Jan. ('81/'82); no year was shown on the dateline of the Ringo Starr cover.

MD *would like to congratulate Steve Rios, of Rancho Cucamonga, California, who is the winner of the* MD Trivia *contest. In reward for his winning entry—which contained all the correct answers—Steve will receive a one-year subscription to* Modern Drummer *and an* MD *T-shirt.*

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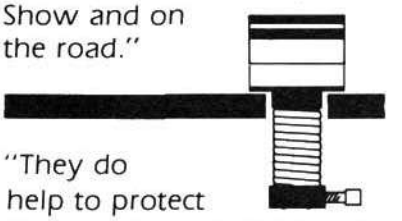

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by Chris Braffett

Billy Amendola

Billy Amendola is 27 years old and has been playing the drums for 18 of those years. A native New Yorker, Billy received his first drumset at the age of eight. At ten, he began taking lessons at a local Brooklyn music school, but found the experience too restricting and quit after two years. His interests and musical tastes were simply too wide for the confining restraints of his textbooks at the school.

At 14, Billy began studying with Al Humphrey (author of the drum book, *Para-Rock).* After five years under Al's tutelage, Billy started teaching other young, aspiring neighborhood drummers at various local music stores. He began playing in bands at 15, at which time he was the prime motivating force behind a local band called Gypsy. The group developed by playing a grueling schedule of one-night stands, and then in 1974, the band's name was changed to Mantus. By 1978, Mantus had become one of the leading forces in dance music in the New York area. The group released a string of successful and well-received singles, starting with "Dance It Freestyle," on a 12" disk. During this period, Billy began experimenting with *Synare 3* electronic drums (then new on the market), which he used when recording "Dance It Freestyle." This unique sound soon became immensely popular and, for the next few years, was widely used by many other groups. Mantus's first single reached the top 40 on the dance charts and rose to the number two spot on WKTU (then the most popular radio station in New York City), where it remained for eight consecutive weeks.

In 1979, Mantus released its first album, called *Midnight Energy* (mixed by John "Jellybean" Benitez and coproduced by Butch Jones). The album quickly became a favorite with New York's radio and club DJs. One cut, entitled "Rock It To The Top," was released as a single and climbed to the top ten on the *Billboard, Cashbox,* and *Record World* charts, as well as many other charts worldwide. Billy and the band toured Europe, Canada, and the U.S., riding the crest of the LP's tremendous popularity. The group appeared on numerous radio and TV shows, including Soap Factory's Christmas Special at the Copa in New York. Mantus's third 12" single, "Boogie To The Bop" (released in 1980), rose into the top 20 and was a pick-hit in *Dance Music* magazine.

In early 1983, the members of Mantus parted ways, and Billy began doing studio work at some of the finest studios in New York. As a studio musician, Billy has done session work for numerous recording artists, and his work can be heard on many current albums and singles. Due to the nature of today's "dance music," Billy has developed some strong opinions regarding the electronic element in today's percussion.

"At first I was scared of working with drum machines, because very few drummers can keep time like a machine can. But machines do make programming a given beat faster and easier. What I really love about machines is that they give me more freedom to write and produce. I enjoy playing the basic beat on my acoustic snare, bass drum, and hi-hat, which I patch straight into the Linn. Then I do all my overdubs with my Simmons drums. That way, I get the best of both worlds. The sounds from both the Linn and the Simmons are incredible, but only if the *feel* is there. That, to me, requires someone really playing. I strive to get a 'human touch' into the music. It sounds corny, but I think that, without 'feeling' from the drums, there is no 'emotion' to the song."

Billy also uses a ten-piece Ludwig drumset, three *RotoToms,* and both Paiste and Zildjian cymbals. However, he emphasizes, "Drums are drums; it's the musician playing them that counts."

When it comes to musical influences, Billy cites Jeff Porcaro and Ringo Starr (dating back to Billy's early days as a Beatles fan). He also likes the way Prince programs and plays drums. But he believes that there is something to be learned from almost every drummer. "I've listened to a lot of drummers, and although I have some favorites, I really must admit that I like them all."

A Brooklynite at heart, Billy still teaches there between sessions. Those sessions today include movie soundtracks, commercial jingles, and both demo and album projects for new and established artists. Billy's own personal projects currently include putting a new band together, writing, and producing.

Of his musical abilities, Billy says, "I have received many gifts in my lifetime, but the greatest gift of all was from God: my musical talent. Every time I play the drums, I thank Him!"

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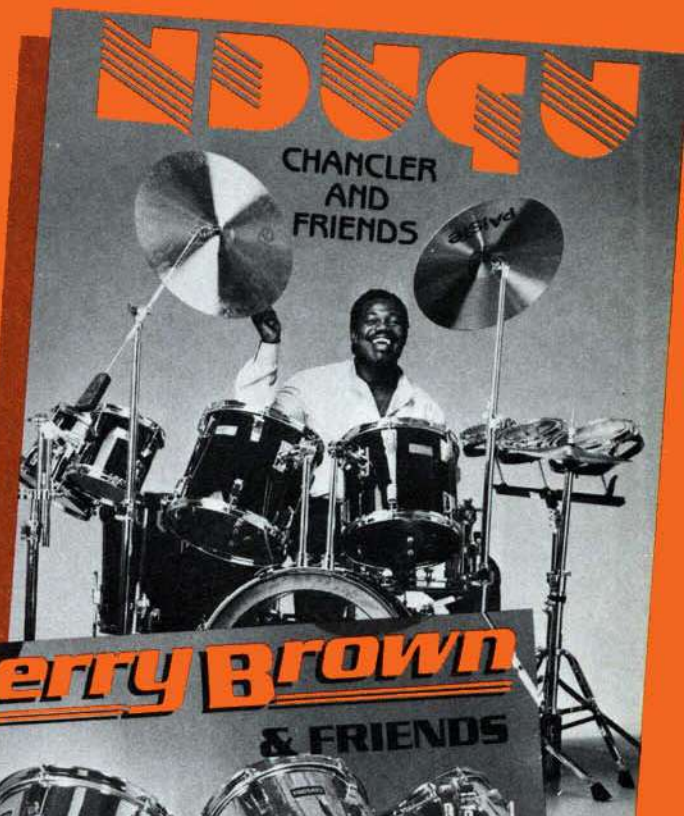

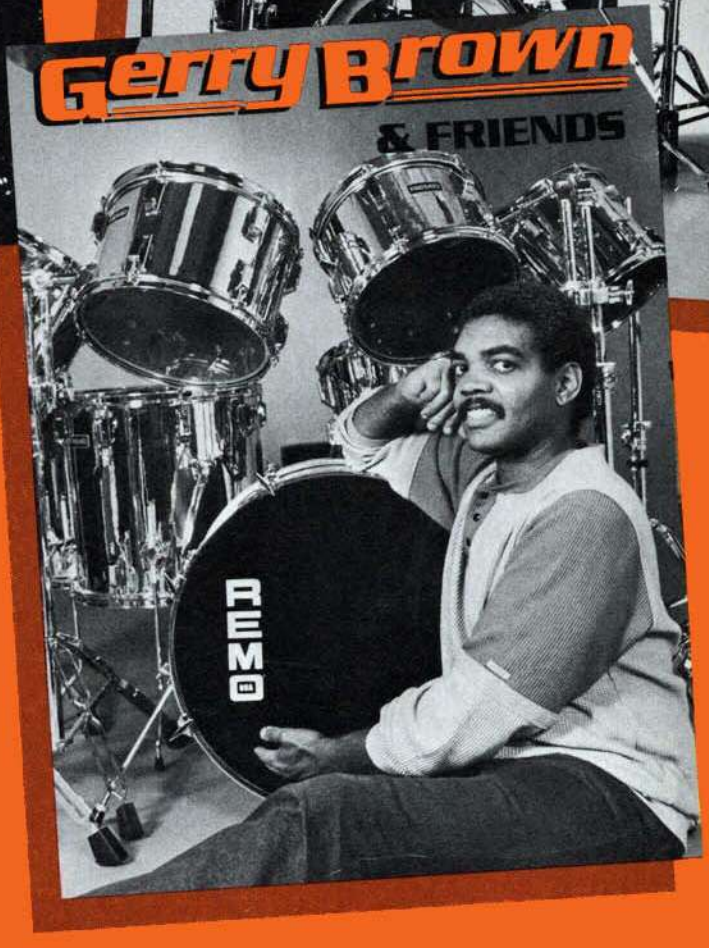

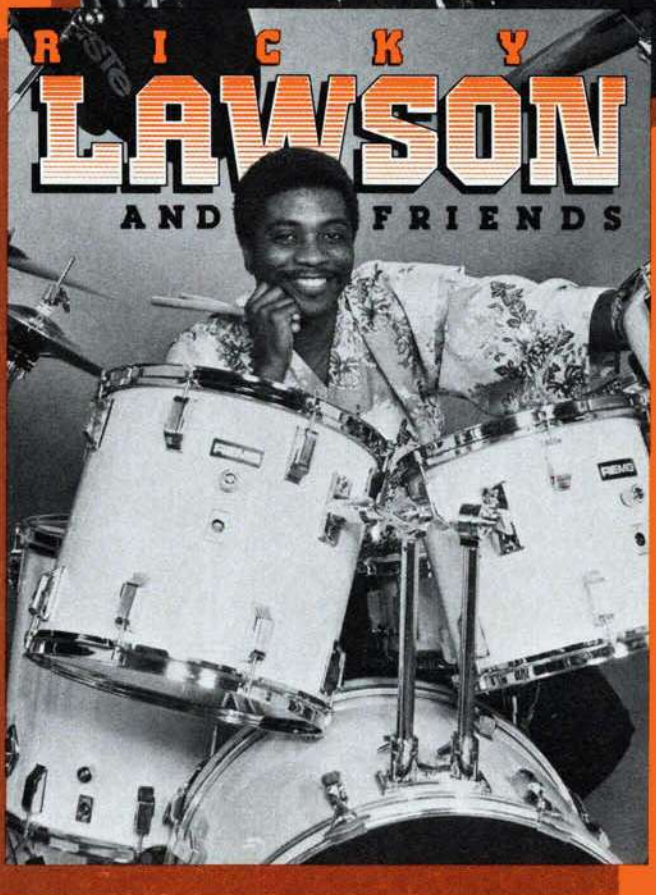

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McKenna continued from page 37

before they can walk really. But I always stress to them that, for any drummer who wants to stay in the business, it's good to be *able* to play different styles. If you can only play in one style and that style happens to go out, or you can't get any work playing it, then you are in trouble. So the best thing you can do is learn the art of drumming, find out about as many aspects as you can, and develop an awareness of when to apply the various techniques.

Of course, the *hardest* thing in the world is teaching—teaching drums or teaching anything. There's an art to being able to teach people well: to inspire them, to draw them to the important aspects of what they are trying to learn, to make them see what's worthwhile in what they are doing, and that later on, they will be able to apply it to other things.

SG: Can we change the course of this conversation now from technique in drumming to *technology* in drumming?

TM: Yes. I think there are some rather worrying parallels between music and society—music always being a reflection of society. The same thing happens in the music business as happens in other businesses: Technology is being used to cut corners. A lot of the stuff that drummers had to do was fairly boring anyway. Your best asset was if you could play straight and keep good time, because the music isn't supposed to rile you up or affect your emotions. It's supposed to be digestible—jingles and so on. There are certain things where you are just as well off with a drum machine. But the frightening aspect is that so much of the musician's role is being taken over by technology.

The pedestrian beat has taken over so much recently that it often isn't a *record* anymore; it's a production. The computerized drum sound is so prominent that it's almost like somebody saying, "March to this beat." Sometimes the production overpowers what's there, so that there is nothing there—just a production. There is a line where it's down to the individual who can make the machine into art and make it great, but there is a hell of a lot of stuff that is all padding: It's just technology and production for production's sake.

SG: But they have to keep on producing in order to still make money.

TM: Yes. It's an industry, and the frightening thing is that it's reaching a stage where the *heartbeat* is becoming less. The human element is being phased out because it isn't in vogue at the moment. The music industry is extremely trend conscious and always has been. You know, everybody's using the new "Macpherson D12/47," or "The Motley Brothers" are using the "Marshmallow Carburated DX" on their latest album, and it's a hit. So everybody's using it, which suits the *makers* of the "Marshmallow Carburated DX"! That's business. So suddenly, everybody's paralyzed into thinking that, if you don't use it, your sound is dated. And that's how *the parallel* industry grows up.

It's alright for people to use toys, as long as they don't become so involved in the toys that they lose sight of the object of the exercise. It goes with changing society—the fact that there's no longer a need for certain things in music. It's the state of the game. You see, the state of technology throughout *all* industry is very much the same as in the music industry. The same principles are applied. You substitute notes for numbers. I bought myself a keyboard for songwriting. It's got a memory. You put the music down, and it stores it as numbers. Music is mathematics. What could happen is that we'll get everything down on little chips, and they'll be used for making all music. Then you'll find that, as there's no work for people who do it themselves, everybody will forget how it's done and we'll all have to learn it all over again.

Music's about being physical! Music's about playing and transmitting your personality to an audience who will reciprocate. I'll tell you, I was frightened to death when we did a Rock Palast gig with The Michael Shenker Group in Germany. It was a big stadium that could hold 40- or 50-thousand people, and they were having a week's festival of pop and rock. The first few days were taken up with pop bands—most of the big pop bands who are currently on the scene in Britain—and the last couple of days were for the *rock* bands: Def Leopard, The Scorpions, Iron Maiden, and many more. The place was packed all week, and all the rock bands played live to a capacity audience, but all the pop bands *mimed* to a capacity audience. That frightened the shit out of me, because these people came to see their pop idols performing, and these bands stood there miming in front of all these people. But these people didn't seem to care!

SG: Do you think the audience realized that they were miming?

TM: I don't know whether they knew or not, and I don't think it makes any difference, because I don't think they *cared.* Generally speaking, I don't think it mattered, because it didn't make any difference to the way the show went down. I think that rock 'n' roll, in the old-fashioned sense, is one of the last bastions for the live animal—the live musicians' ability to go on and make or break it by their own physical performance, playing together as a unit with a bunch of other musicians. I know it's *convenient* to put stuff on tape. There are justifiable reasons for it, if you can go on the road and save time and

money on soundchecks—plus the fact that a lot of bands can't play anyway!

SG: What do you think of electronic drums?

TM: I think they're great. It's another string to your bow, if you're a drummer, to have the facility to use them. You can use them on their own or with an acoustic kit, use them with a sequencer, and play with them or play against them. I like to make constructive use of technology. I've got a drum machine at home, which I use for composing.

SG: Technology has loomed large on the music scene for many years. Drum machines and electronic drums are just a recent manifestation.

TM: Right, and it has changed people's approach to playing. I saw it happening many years ago when bands started to use sophisticated monitor systems. You would find name bands using monitor systems that were larger than the whole P.A. used by an average band. Now at rehearsals, you could stop playing and find that the actual onstage volume was actually quite loud *with nobody playing.* That was all the electronic hum coming from the monitors! Then, you get the situation on a big stage where musicians don't bother to play together *dynamically* anymore. People don't try to play in balance behind the soloist. You get some guy over here who just wants to hear more of himself, and more of the bass drum and snare drum. So the band isn't playing as a unit; the band members are playing as individuals, each latching onto what he or she wants to hear. It takes the dynamic control of the music away from the musicians, and it prevents them from playing *together.* I believe in the magic that can be created in performance by four or five people playing together. You can get it so good that it is electric. But that began to get eroded away long before the present time. It became a battle with the monitors. It was never a case of "I couldn't hear *you* properly tonight," but "I couldn't hear your monitor," which means that you aren't playing with a *musician* anymore; you're playing with a monitor. That happened a long time ago, and for a lot of rock musicians, it didn't seem to matter.

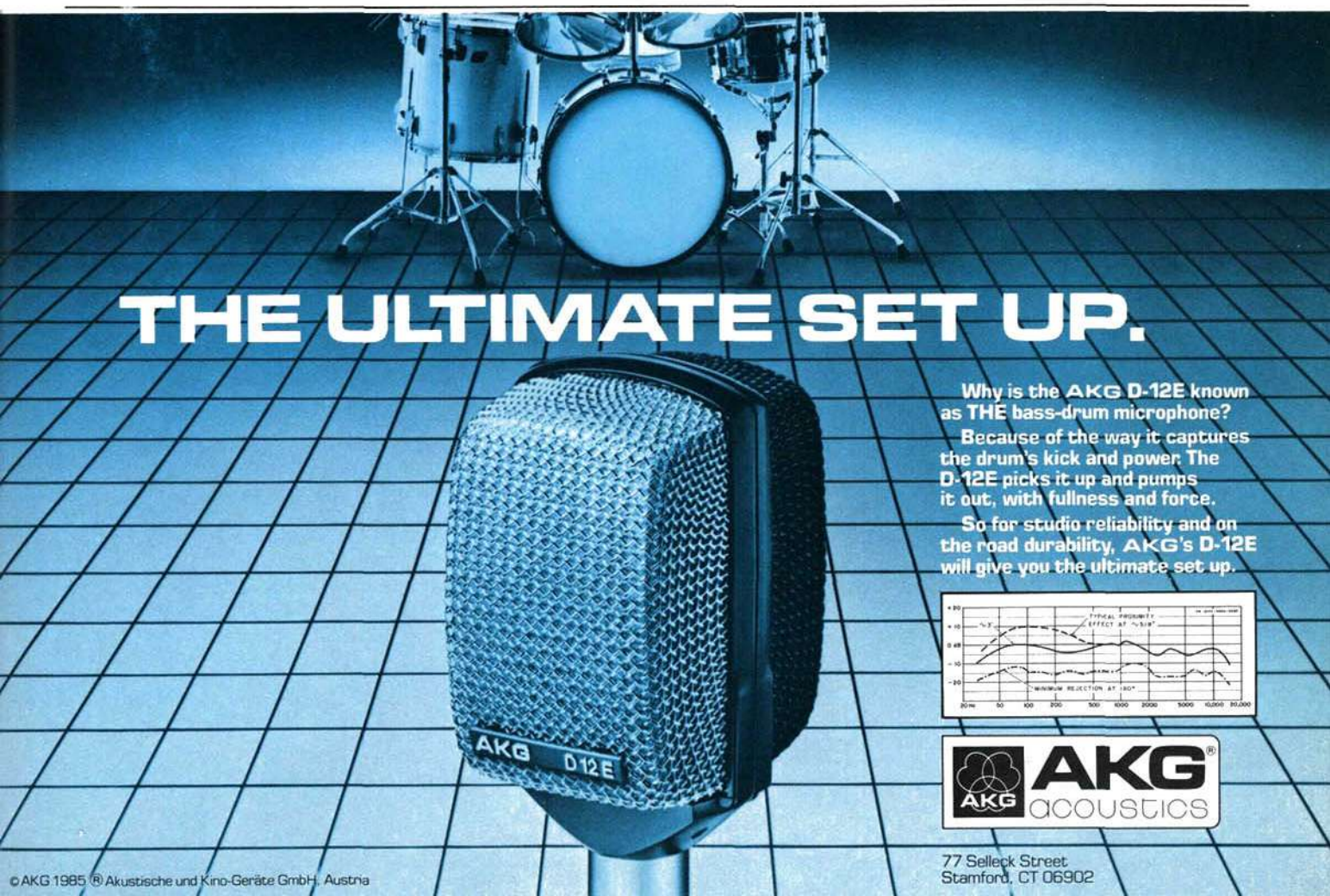
SG: So what's the answer? Should we come down to low volumes again?

TM: Well, from what I've heard about Toto, they come across with a bit of a wallop, but they don't play that loudly on stage. They're a soundman's dream. The problem that sound engineers have is that they often get so much sound coming off stage that they find it impossible to mix, because the band members aren't in harmony with themselves. They're fighting a battle: The singers can't hear themselves, so they turn their monitors up; the guitarists are too loud, so the keyboard players turn theirs up. So the person at the back of the hall is trying to mix a battle! Now get a bunch of good musicians, like Toto, and they will play dynamically together. They develop their own balance. They listen to each other. That's the art of playing together as a band.

Of course, this doesn't work if you get a rock 'n' roll dictatorship—some person who says, "This is my sound" and *blaaang,* away it goes. If you don't like it, you can join another band. So you're constantly battling with volume and constantly trying to compensate to keep a general balance.

SG: Are guitarists the usual culprits?

TM: [Laughs] One of the unfortunate things about guitar players is that their system works by driving it. It's all down to the power of the amps and the amount of power they can use on stage. Unless they can *feel* their sound the way they want to feel it, they can't get it together because the sound's not right. So when that's going on, drummers need to have so much drums in their monitors in order to hear themselves. Then the guitarists want more, because there is so much onstage drum sound. Keyboard players can do it too, because they have such a broad spectrum of sound that they can wipe out whole frequencies. The bottom end of a keyboard can completely destroy the bass, and the bass players have to change their sound completely in order to be heard. But I haven't come across very many rock 'n' roll guitar players who are happy to be asked to turn down. Guitarists have their sound, and if they are happy with it, everybody else has to come around that.



My own answer to the problem is to wear earplugs. When I was 18 and playing in a small place, I would come away with the guitar still ringing in my ears. I thought, "If I carry on like this, I'll soon be deaf." So I've worn earplugs ever since.

SG: Don't you lose a lot of the acoustic qualities from your own instrument?

TM: It can be like that, but halls vary so much that, in some places, the drums actually sound better if you wear earplugs. If you play in a hall with a really high ceiling, the drum sound disappears, because there's nothing there to reflect it back to you. But if you wear earplugs, you can actually hear the drum within itself. Also, you can often hear the band better. At certain volumes, certain frequencies wipe out everything, and you can't hear it. That's another reason why some bands get louder and louder as the evening goes on. They begin to lose the top end, so they put more top on, and it gets to the stage where you just can't hear anything. When you reach that point, the monitors are no help. The best thing you can do is to turn them off and start again. You compensate so much that you just can't compensate anymore. So by wearing earplugs, I get around that. If you're a drummer, you remain in the same position and you can't get away from a guitar amp. The guitarist can move away, but you can't.

SG: So you need a good balance in your monitors, so that you can relate to everyone else and hear yourself?

TM: Oh yes. Ideally, you need a little mixer and a four-way system, so that you can balance it yourself like a stereo. That's what I do. I have keyboards, guitar, and bass in the relative positions to where they are on stage—vocals in the middle. I can make small adjustments myself between numbers. It's much easier than trying to signal what you want to the soundman.

SG: What is your attitude toward click tracks?

TM: There are different schools of thought. Some people swear by click tracks. If you have to do ten takes just because the drummer races, then it's a good cause for a click, but I don't much like working with them. I think they inhibit your playing. I *practice* with a drum machine, and I have no trouble at all. I can play with it or across it. It's no problem for me. But somehow when you're playing music, the emotional response is inhibited, because you naturally want to push the time forward or pull back on it a little bit, depending on the statement of the instruments. If you want music that is regulated in time, then fair enough. I've played stuff, heard it back, and found it to be absolutely steady. But there have been many times when people have said, "Can you just push it a little there?" They want it to come up a bit in tempo, just to give the edge to it.

Click tracks that are literally just a click or a beep drive you up the wall, because if you are trying to be totally on time with something that is clicking four to the bar and you are playing the snare drum on 2 and 4, you cover up every other click, which makes it hard to relate to. It's better to have a rhythm going that you can play along with—not the same rhythm as you are playing, but a pattern you can play against. You can relax with that and feel the spaces.

SG: A lot of the playing you do must be pretty taxing physically. Do you do anything about keeping yourself in trim?

TM: Yes, I am very conscious of the need to make sure always that I can handle things physically. When you're in your 30's, you have to think about it more than when you're in your teens and 20's. I do a lot of the usual loosening up exercises, but I find that the most useful thing for preparing yourself for playing is actually to play. I use a practice kit at home and have my regular workouts on that to make sure that I stay in form.

SG: Have certain musical situations been physically harder than others?

TM: The hardest I've ever worked was with Rory Gallagher. His sets were usually two hours, but they often went up to two and a quarter or two and a half. I play with a lot of energy anyway and I can't change the way I play, but with him, because most of the material was fairly up-tempo, high-energy stuff, it really was a hard, physical gig to do. When I first joined Rory, I thought that I was doing pretty well at rehearsals. That was pretty high energy, but I was doing okay and I thought that I had it taped. But when I went on stage with Rory, it was just *unbelievable,* because of the sheer energy level. I came off a near physical wreck. My hands were bleeding and everything! It was the first time he had played in public for some time, and we were doing an open-air festival near his hometown in Ireland. They were filming it. It was a big occasion, but I just wasn't prepared for the energy of the man. I'd been sitting around with headphones on for the last four days learning new material. That nearly blew me away.

SG: Nearly but not quite. From then on, there were no more problems?

TM: [Laughs] Things still took a bit of getting used to. You see, Rory plays to the crowd all the time. If he doesn't think that a song is going over well, he thinks nothing of taking it up a bit. You need to watch him, and when he wants to push a number forward, you go with him. My experience with Alex Harvey put me in good stead for that, because he used to do the same thing. Rory assaults the audience. He's totally crowd conscious.

The most horrendous night of all was when we did a special Irish night at the London Lyceum. They were giving away free Guiness, I believe! Mike Bloomfield, the guitarist, came on to sit in at the end of our set. Now, Rory can go on playing forever. He'll always push it, do a long set, and give the crowd their money's worth. But that night when Mike Bloomfield came on, the two of them went on and on and on! You know how it is; you gear yourself to doing a two-hour set. You give it hell to start, and then as you get into the set, you become composed and sit in the middle of the beat for a while. Then, you take it up a bit before stopping for the acoustic spot, and when you come on again, you take it up all the way, building it up to the end. Then, you give it your best shot at the end. You *really* go for it. That's the climax. And then Mike Bloomfield comes on, and you've just fired all your arrows, right? Okay, an encore—that's fair enough, but I nearly died. I had cramps and everything, just from playing that long, [laughs]

SG: Okay, well, having talked about the

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drummer, perhaps we could talk about the drums?

TM: Right. I use a Pearl kit. The hanging toms are 8", 10", 12", 13", 14", and 15"—all power sizes. Floor toms are a 16" and two 18"s. I've got two 24" bass drums. I use either an 8 1/2" metal-shell snare drum or a 6 1/2". Sometimes I use two snare drums; one is in the usual position between the bass drums, and the other is to the left of my left leg. This means that I can have an alternative snare drum sound, or I can swivel around and play the left-hand bass drum with my right foot and still have a snare drum between my legs. I have one of the floor toms over on the left. The idea is that I can have a different snare sound, and I can concentrate on the small toms to the left of the kit, giving myself an alternative kit with a different set of sounds.

SG: What about the hi-hat?

TM: The hi-hat stays where it was. I use a clutch, so that it drops down and stays closed.

SG: What heads do you use?

TM: *Pinstripes* for batter. I've got some single-thickness heads on the bottom at the moment. They are black to match the kit.

SG: Cymbals?

TM: All Sabian. I usually use the hand-hammered ones for recording. They are sensitive with a soft, swelly sound. I used them first on Michael Shenker's *Assault Attack* album, and they sounded really beautiful. But unfortunately, they are not meant to be whacked; you don't get the best out of them if you hit them hard. So I use the medium and heavy *AAs* for live work. Really, I've got two complete sets. The sizes I use are 14", 16", 17", 18", and 20" crashes, and 20" and 22" rides. For rock, I generally use a 22" heavy ride, which gives a clear sound and doesn't build up. I've got two 22" swishes. They are *China Types* with rivets, and I also have an 18" *China Type* without rivets. For hi-hats, I use either 14" *Flat Hats,* 14" *HH,* or 15" *Rock Hats.* I use whatever seems right for the job; I change all the cymbals around.

SG: There's a limit to the amount of stuff you can have around you in comfortable playing positions.

TM: Yes. The original military-grip style of playing developed from marching drums, and kit players used to set up their gear with the snare drum sloping from left to right, and everything except the hi-hat to the right of it. But I think that the ambidextrous style that has been pioneered by people like Billy Cobham and Simon Phillips is great; it's the natural way to play. It gives you so much scope physically. I practice left-hand lead, but I think I've been playing right-hand lead too long. I can't seem to get the same amount of conviction the other way around. It would take a bit of work—in fact, a lot of single-minded dedication—to really get that off well. I think I could do it, but my thoughts are in another direction just at the moment. I'm interested in trying out the new double bass drum pedals though. You can align the kit differently, you aren't restricted by the space between the bass drums, and yet, you still have the facility of a bass drum pedal for each foot. I'm also interested in the idea of a hi-hat stand that works on a cable, so you can have the cymbals on your right and the pedal on your left. This could mean that you can play right-hand lead on the hi-hat without having to cross your arms. It could save hours of trying to learn to play the other way around.

SG: You said just now that your thoughts are in another direction at the moment. What did you mean by that?

TM: When I left Michael Shenker, the first temptation was to join another band. But at this stage in my career, I've worked with different people and seen how it can work from different points of view. I think that to commit to a band wouldn't be the right thing to do, because I know all the things that can go wrong with bands. I've lived inside bands for 15 years, and I know all about the chemistry—the personality problems—that can go down when you know that you are okay, but somebody else in the band just *might* go on stage and throw a wobbly one. It's like a marriage: You've got to contend with other people's personalities all the time. When I started with Alex, I was down at the other end of the scale from him, but the lessons I've learned in subsequent bands have brought me to the conclusion that I've experienced enough. Now I want to do what I know is real.

I'm now writing my own material, and I'm co-writing with my cousin Hugh and some other people. I want to gather material that I like, and that says what I feel about the whole thing and the way things should go.

SG: Can you define that?

TM: Well, I think I learned the bones of it in The Alex Harvey Band. It was a nearly perfect chemistry of five musicians being able to work together. Okay, it was sometimes lunatic and it wasn't always rosy, and sometimes it was really rough, but most of the time it was magical—incredible. I've never been in a situation like that with any other band I've been in, and I think that the only way I'll get it again is to write my own material. I've reached the point where I think that the only way I'm going to be happy as a musician is to take something and work it myself—play rock the way I think it should be played.

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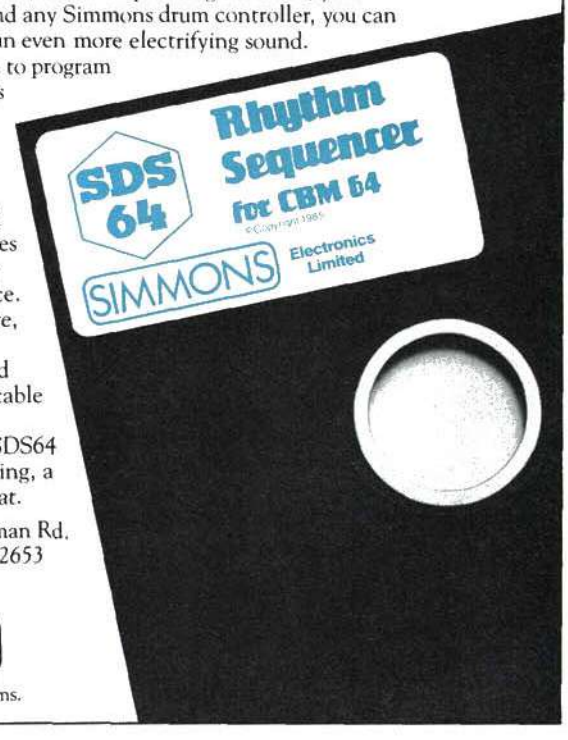

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by Rick Van Horn

Embracing Technology

I recently had the occasion to attend a major music trade show and to view the newest items that the percussion industry has to offer to the professional drummer. While many of those items involved improvements or new models within familiar lines (drumsets, individual drums, and accessory items), much of the show involved items based on technology only a few years old. And a lot of those items offer some serious appeal to a club drummer.

"Now hold on," you say. "What are we talking about here? Technology? No thanks! I don't want anything to do with electronic drumkits!" Hold *on yourself,* I say. While electronic drumkits are still a very visible item, they certainly aren't the only technological advances to come along in the last few years. Modern technology, in the form of new materials, new designs, and new approaches to creating percussion sounds and equipment, has created a wealth of new tools for the working drummer. And like every other type of tool, each of those is right for a certain job. All you need to do is decide what job needs to be done, and then select the right tool to do it. Let's look at a few examples.

1. *Want to improve your acoustic drum sound?* If you are a purist, and you want to stay with totally acoustic drums, you can enhance their sound by mounting them on RIMS. *MD* has advertised RIMS for several years now, and they've been reviewed in the *Product Close-Up* column. Speaking from personal experience, as well as from conversations I've had with many other drummers, I can say that they contribute tremendously to the output of any given drum, no matter what its brand. And the nice thing is that they don't cost an arm and a leg. Years of research into acoustics, metallurgy, rubber chemistry, physics, and engineering went into the development of the RIMS system, and all that technology has resulted in a product that really can make a difference.

In addition to the RIMS system, recent years have seen tremendous advances in drumheads (synthetic heads, *Fiberskyn, PTS,* etc.) that can be experimented with in order to obtain desired acoustic sounds. Drum muffling devices have come a long way as well, and now offer the drummer quick and easy methods of obtaining as little or as much muffling as desired. Again, these items are low in cost, but can be employed in a wide variety of ways in order to achieve any desired sound.

2. *Want simpler amplification for your acoustic drums?* If your band plays loud enough to require amplification of the drums, there are now many different miking systems for you to choose from. Many microphone companies have improved the fidelity of their stock units and beefed them up to take the "punishment" of drum miking. Others have gone even further, dedicating the entire design of the system to drum miking applications. A notable example is the May-EA system, which places Shure and/or AKG mic's permanently with a drum's shell. That system has now been improved to allow permanent in-drum mic' mounting without drilling holes in the shell.

Other in-drum systems are offered by C-T Audio (the C-Ducer tape mic') and Barcus-Berry (transducer/trigger and electret cymbal mic'). Both brands offer double-duty capabilities to both mike the drum *and* act as a trigger for electronic drum "brains."

Realizing the need for compact external miking, companies like Shure, Fender, Countryman *(Isomax),* and others have recently created mini- and sub-miniature microphones specifically with drums in mind. Coupled with mic'-stand innovations, such as LP's *Claw* or the Hardy *Stand-Off,* a drumset can be miked unobtrusively and with a minimum of additional hardware on stage. To club drummers, who almost always suffer from a space problem, all of these new miking systems have a great deal to offer.

3. *Are you a singing drummer?* While we're on the subject of microphones, let's not forget the technological advances that have been made recently in the field of headset systems. Shure got it started with its *SM-10/12/14* series a few years ago. It's improved its own products, and now offers the *SM-1* and *SM-2* headsets, with better mic's and monitor earphones. Other companies, like Nady and Sony, now offer headset mic's, and Krauel offers an excellent headphone monitor system that is especially good for practicing with (or precuing for live use) electronic systems. As drummers get more and more involved with sophisticated sequencing as well as vocalizing, headset mic'/monitor systems are going to become more and more prevalent, even at the club level.

4. *Want to enhance your visual appeal?* In only the last two years, percussion technology has exploded with colors and other visual-appeal developments. There are now colored cymbals, sticks, heads, beaters, cowbells, and in some cases, hardware as well. You can get sticks that glow in the dark or sticks that have lighted tips. The incorporation of lighting is now becoming more common, and some companies offer triggering devices to allow drummers to activate lighting systems simply by playing. Drumming is more and more a visual, as well as musical, activity, and with club gigs getting scarcer, it behooves every working drummer to take advantage of this particular aspect of technology in order to maximize his or her marketability.

5. *Want to protect your equipment better?* Recent advances in synthetic materials research have led to improved drum cases, bags, and other protective devices. From the lowly stick bag to the multiple-drum rolling ATA case, percussion protection equipment today is better than it's ever been. At every budget level, there is now some means of protecting the equipment that's so vital to your livelihood. Just as an example, if you play for long periods in a given club, what about protecting your equipment from dust and dirt while on stage? Most drummers drop a sheet over the drums, and either remove the cymbals or try to drape them as well. A new product called *Cymbal Sox* is available now to protect each cymbal individually. It's simple, inexpensive, and very functional. There's also a *Cymbal Garter* for use as a muffling device on a cymbal when practicing. I mention this particular product here simply because it's a classic example of a simple solution to a nagging problem, which is how most of the best technology is developed.

6. *Want to improve your health and comfort?* Research into the acoustics and health of the human ear has led to better, more comfortable ear-protection devices for use by musicians working in extremely loud environments (which these days means just about anything other than a garden party). The adaptation of existing technology to a special application recently led to the introduction of the *Pro-Fan 707,* an extremely small, but powerful and safe, personal fan designed to clamp onto a drumset. The *Pro-Caddy Rax* recognizes the drummer's need for a drink and a towel within easy reach. Drum thrones incorporating better padding and hydraulic height control have been introduced in recent years. All of these items can make a club drummer's work less tedious and more comfortable over the "long haul."

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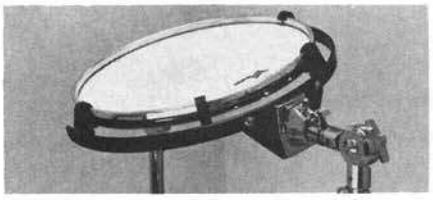
by Bob Saydlowski, Jr.

RIMS Headset

Back in my first review of Remo *PTS* products (Dec. '82), I commented that perhaps somebody would find some way to use the *PTS* heads *alone* as musical instruments. My crystal ball was right. The RIMS *Headset* utilizes Remo's *PTS* drumheads along with the RIMS Mounting System to create a totally portable, shell-less drumkit. Two configurations are available—a three-piece and a four-piece setup. The four-piece kit has 10", 12", and 14" toms, plus a 20" bass drum. There is no snare drum included, but the kit does include two built-on cymbal holders.

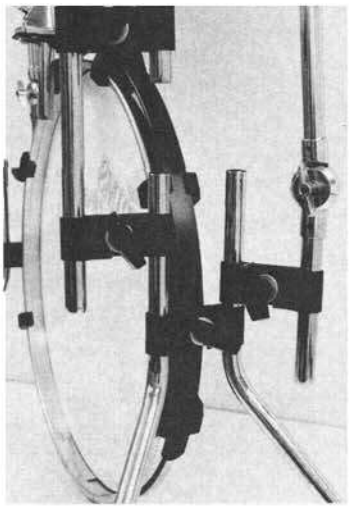
The *RIMS* concept, when used on conventional drums, gives a drum the freedom to resonate by suspending it. A steel strip extends halfway around the drum, and it is connected to the drum by flanges, which accept the drum's tuning rods, allowing them to rest on vibration-isolating rubber grommets. A steel plate attached to the strip then connects with the drum's mounting bracket. On the *Headset,* this concept has been modified a little to suspend *PTS* heads alone. Since there are no drum rods, the pre-tuned heads are mounted with rubber hook clamps. (The bass drum has six of these clamps, while the toms have four suspension clamps.)



The framework for the *Headset* is built around the bass drum, which is a coated 20" *PTS Dark* head, mounted in a black RIMS suspension. The head has its own built-in hoop for pedal mounting and is set up so that the beater strikes the smooth backside of the head, rather than the coated side. A strip of felt is taped on near the bottom of the playing side to give some degree of dampening. On the sides of the bass drum are four steel legs, bent into 45° angles and set into *Omni-Clamps.* The legs are adjustable for height and span within these clamps, and they hold the bass drum (and the entire kit) in position quite well. To further reduce creeping of the kit, an adhesive non-skid pad is supplied for use on the bottom of your bass drum pedal.

Atop the bass drum RIMS mount is a holder bracket for the 10" tom-tom arm to pass through. This tubular arm uses a concealed-ratchet angle adjustment, is secured in the bracket by a key screw, and has memory locks on both ends. The same type of holder bracket is used on the tom-tom's RIMS support. In certain setups, this arm may be too long—interfering with the beater area of the bass drum—so the tube may have to be cut.

Numerous *Omni-Clamps* are attached to the bass drums RIMS support. These hold the four legs as mentioned before, the other two tom-toms, and two cymbal holders. The clamps have two openings and are tightened down by hand-size knobs. They allow for full height adjustment and spread of all the *Headset* component attachments.



The 12" and 14" tom-toms fit into their own *Omni-Clamps,* and each has its own RIMS suspension with holder bracket and holder arm. They are set up from the right side of the kit, and can adjust for height, angle, and spread. The four-piece *Headset* has two telescoping cymbal arms set into *Omni-Clamps.* These have concealed-ratchet action cymbal tilters, as well as ratchet angle adjustments near their bottoms for tilting and positioning the entire cymbal arm either away from or closer towards the kit. (I'd personally like to see another angle ratchet near the top of the cymbal holder for angling the cymbal into the kit, after positioning it away with the bottom ratchet—something like Yamaha's dog-bone style cymbal holder.) Anyway, these cymbal posts allow ample height and are sturdy.

Upon setting everything up, what you have is a four-drum, two-cymbal kit that can be picked up with one hand! One of my favorite features of the *Headset* is that the whole thing folds up compactly into a 7" x 28" foam-filled fiber case! This means that you can move your entire kit into the gig in *one trip:* One hand carries the *Headset,* and the other carries your trap case (holding your snare drum, snare and hi-hat stands, pedal, seat, sticks, and cymbals). The four-piece *Headset* weighs in at approximately 40 pounds when packed up and can be transported along with a trap case in almost any automobile trunk.

You're probably asking, "Well, how do they *sound?"* The answer is: quite good! Since the *PTS* heads themselves have a built-in pitch, there is no capability for varying the tuning of each drum, short of changing the *PTS* heads to another pitch type. From what I can tell, the heads supplied are all of the *PTS Mellow* category, so that gives you the leeway to change to either *Brights* for a higher pitch or *Darks* for a lower pitch. The secret to the sound lies in the RIMS system and in the rubber clamps. The drums produce a clear tonal pitch with good volume. The smaller diameters approach the sound of timbales, perhaps, with their wide-open resonance. I found that a wooden beater works best with the bass drum to get a punchy sound, without as much "flap." In certain playing situations, a more muted tom-tom sound is necessary. I tried some clamp-on external

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Product Close-Up continued from page 100

mufflers and found they choked off the resonance *too* much. Some strategically placed pieces of tape on the head surfaces seemed to accomplish what I was looking for—giving more "thud," while still retaining the head's natural clarity.

I'm fascinated by the concept of the RIMS *Headset,* and I'm sure the manufacturer will find ways to improve it even more. As it stands, it's a good-sounding kit and ideal for those casual one-nighter gigs. The *Headset* is tops in portability by far, and I applaud any manufacturer that wants to make our drumming life easier. The three-drum setup retails at $475; the four-piece setup retails at $575. An Anvil fiber case is available at $75, and a demo cassette of the kit is free for the asking. For more information, write: Purecussion, 5957 W. 37th Street, Minneapolis, MN 55416.

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Club Scene continued from page 98

7. *Want more durability from your "expendable" items?* Traditionally, sticks, heads, and to a lesser degree, cymbals constitute the greatest portion of a drummer's overhead. Once a kit is purchased, chances are it's going to be around for several years. But sticks and heads can go on a nightly basis. Faced with this problem, the industry has employed chemical engineering to come up with synthetic sticks, such as those from Aquarian, Riff-Rite, and Polybeat. Additionally, wood laminates have been used to create more durable wood sticks. Drumheads *of Kevlar* woven fabric and also of fiberglass are available. And the cymbal makers have answered the need for more durable cymbals by offering heavier, less breakable cymbals that still retain a musical characteristic. Drum equipment technology has probably seen more development in this area over the past ten years than in any other, with the exception of electronics.

8. *Want more portability from your kit?* See Bob Saydlowski's *Product Close-Up* of the new RIMS *Headset* in this issue. If you play casuals regularly, or if you play clubs with tiny stages or difficult loading access, this may be the answer to your prayers. And if you think it may not have the projection or sound you require for a louder gig, don't discount it completely; consider it in combination with triggering devices hooked to an electronic "brain." You might be able to produce virtually any drum sound you care to through your sound system and still have a very small amount of equipment to carry around. This type of thinking is pretty radical, but radical technology often proves the most beneficial in the long run.

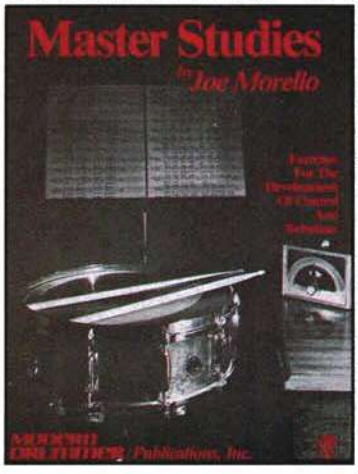
9. *Want to incorporate electronics gradually?* Since we've introduced the subject of electronics, let's close with it. Obviously, it's a major ingredient in the music most club bands are playing. Today's technology offers many ways to approach it, short of converting to it entirely, which I certainly don't recommend to any club drummer. If you want to combine electronics with your acoustic drums, you can add any of the single-pad units, such as the Simmons *SDS1* or *Drum-FX2* by JTG of Nashville. Recent innovations from both these companies (as well as some outside firms) offer multiple-chip switching devices, so that although you only use one pad, you can select from several sound chips instead of having to insert a new chip for each sound. Another way to blend acoustic and electronic sounds is to trigger an electronic "brain" from the acoustic drums, using internal mic's such as those I've already described, mic' interface devices such as the *MX-1* by Marc, or contact triggers, which are offered by several companies (and which you can build yourself fairly inexpensively. I know of one club drummer who made a perfectly functional electronic pad drumkit by combining several homemade contact triggers and a Remo practice pad kit.) Several companies, notably Barcus-Berry and The Music People, Inc. *(Drumfire),* offer very small pads that can be mounted along with acoustic drums without much additional space being taken up. The *Shark* and the Drum Workshop *EP-1* offer access to electronics via your feet, without requiring any form of drumpad whatever.

The point I'm making with this list is that embracing new technology need not involve the sacrificing of one's musical principles or the expenditure of thousands of dollars. It can, in fact, mean only the simple examination of your needs and a bit of research into what is on the market today to meet those needs. Back in July of 1982, I did a column called "Taking Stock," in which I encouraged club drummers to re-evaluate their setups, their choice of equipment, and their personal approaches to playing. With the incredible advances in drum-related technology that have taken place since that time, I definitely think it's time to "take stock" again.

Note: In my column entitled "On The Rise: Part 1" last January, I said that there were no drum risers commercially available. The Humes & Berg Company of East Chicago, Indiana, makes a line of band and choral risers that can be employed as drum risers. They are of the folding-table design I described in my column, and a 4' x6' x16" riser lists for $199.00. For further information, contact them at 4801 Railroad Avenue, East Chicago, IN 46312.

THE MD LIBRARY

MASTER STUDIES



by Joe Morello

The book on hand development and drumstick control. **Master Studies** focuses on these important aspects of drumming technique:

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- control studies
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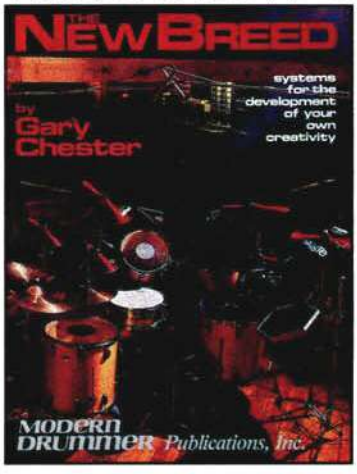
THE NEW BREED



by Gary Chester

This is not just another drum book, but rather a system that will help you to develop the skills needed to master today's studio requirements. Through working with this book, you'll improve your:

- Reading
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- Concentration

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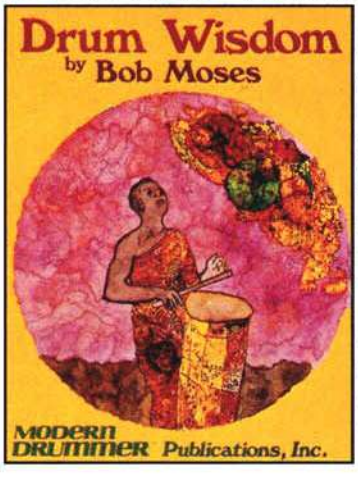

by Bob Moses

Here is a clear presentation of the unique and refreshing concepts of one of the most exceptional drummers of our time. You'll read about:

- thinking musically
- internal hearing
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- the 8/8 concept
- resolution points
- drumming and movement
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...and much, much more.

THE BEST OF *MD*

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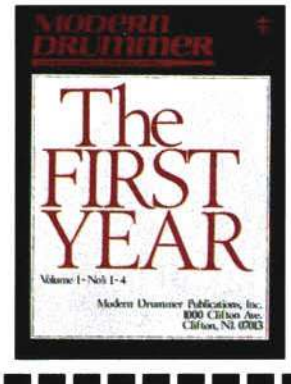
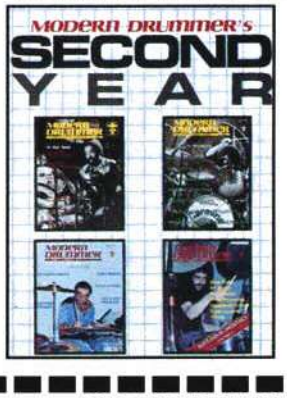


If you missed out on any of the issues of *Modern Drummer's* first year, now you can have all four of the rare, out-of-print issues from cover to cover - even the original ads. This collection has been reprinted in a handy, specially bound edition.

THE SECOND YEAR



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Over the past months, we've shown several different set ups involving use of Tama's new super percussion rack; the Cage. Not surprisingly, a good number of questions have been generated regarding the Cage and how it works.

The concept behind the Cage is to provide drummers with an ultra flexible hardware system that can handle any size drum set up, regardless of manufacturer. By starting with a basic rectangular format and working from there, the Cage can be altered both in size and shape to suit any individual drummer's needs.

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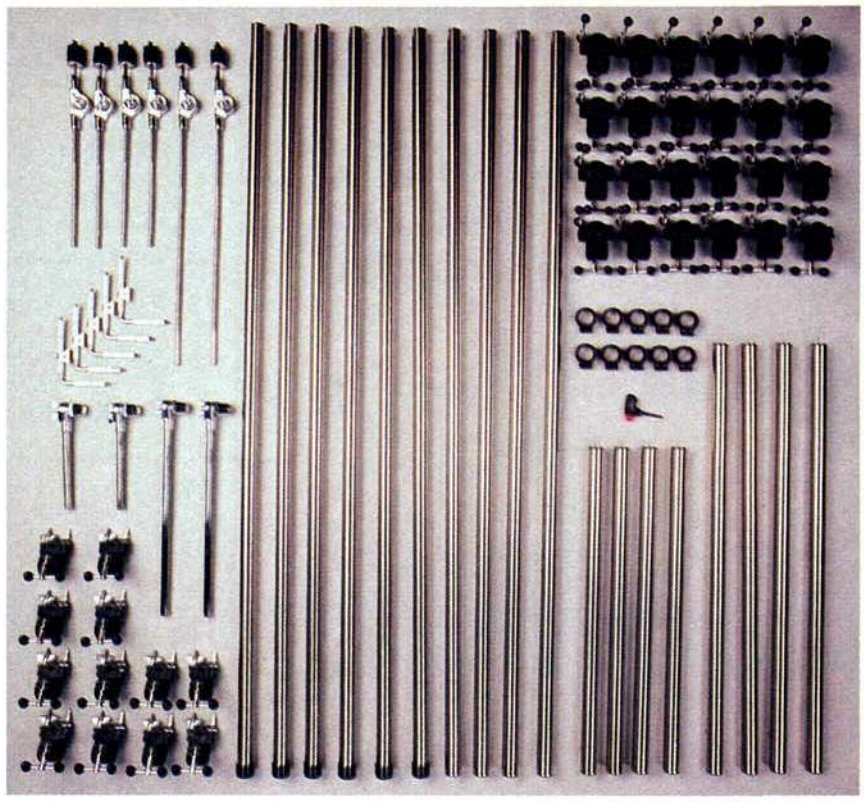
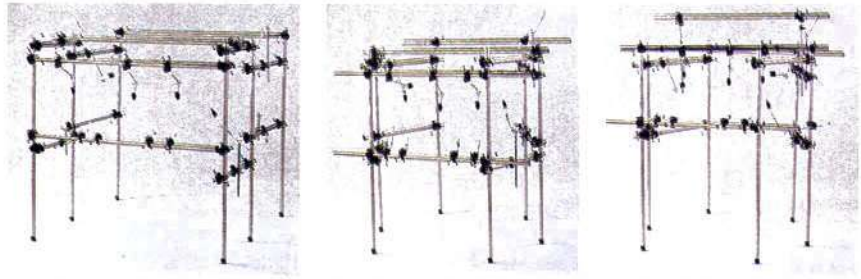


The Cage; (10) 68.9", (4) 39.4" plus (4) 29.5" stainless steel tubes, (24) J8 clamps, (10) A2 key locks, (12) J4 clamps, (5) LT L rods, (2) #7 ratchet arms, (2) #8 ratchet arms, (2) I 24" cymbal holders and (4) J 12" cymbal holders.



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INDUSTRY HAPPENINGS

HOHNER, SONOR, SABIAN FORM JOINT VENTURE

Hohner Inc. of Richmond, Virginia, and Sabian Ltd. of Meductic, New Brunswick, Canada have announced the formation of a division to market and distribute Hohner, Sonor, and Sabian professional-level musical instruments throughout the U.S. Horst Mucha, president of Hohner Inc. and Robert Zildjian, president of Sabian Ltd., stated that the new company resulting from their joint venture will be named H.S.S., Inc. and will be headquartered in Richmond, Virginia. H.S.S., Inc., will be under the direction of Karl Dustman, Executive Vice President and General Manager, with shipping points in Ashland, Virginia, and San Jose, California. Products to be marketed by H.S.S., Inc. will include Sonor acoustic and electronic drums, Pro I drumsets and hardware, and Sabian cymbals. The company will also distribute Remo heads, Vic Firth and Pro Mark drumsticks, and Calato products.

In addition, Robert Zildjian has announced the opening of a new U.S. sales company called Sabian Inc. This new company will be the sales and promotion arm of Sabian Ltd., and will maintain offices in Hanover, Massachusetts, and North Hollywood, California. Sabian Inc. will be responsible for ongoing corporate sales in conjunction with H.S.S., Inc., and will provide support for dealer service, promotion, and communications, as well as endorser and drummer specialized services.

LP TAKES ON NEW IDENTITY

For over a quarter of a century, LP has stood for quality in percussion. Since 1980, LP has embraced drumsets through its Cosmic Percussion brand, support systems through its Suspenders line, and most recently, electronics with Compton Electronics. To better describe what the company is all about, LP has taken on the umbrella name of LP Music Group covering all these new directions. The company believes that it will be involved in all significant areas of music from now on.

DRUMSET WORKSHOP TO BE HELD IN JUNE

The seventh annual Summer Drumset Workshop will be held June 16 through 20 at Capital University in Columbus, Ohio. The Workshop is designed to benefit intermediate and advanced musicians (minimum age 15) and to provide them with a concentrated course of study covering virtually all areas of drumset performance.

The faculty will include Ed Soph, internationally noted performer, clinician, and author; Guy Remonko, percussion instructor at Ohio University; and Bob Breithaupt, percussion instructor at Capital University. The schedule will include private and group lessons with an artist-teacher (limited to the first 24 registrants), clinic sessions, daily listening, videotaped performances, individual practice time, performance opportunities, and classes in theory and history of drumset drumming. Additional areas of study will include: sight reading, chart reading, snare drum technique, commercial drumming styles, solo technique, Latin accessory percussion, and independence.

Fees are $225 for resident students (includes all classes, lessons, and room and board) and $125 for commuter students (includes all classes and private lessons). A $50 deposit is required for registration and must be received by May 30. The Summer Drumset Workshop receives support from the Yamaha Drum Company and the Avedis Zildjian Company. For more information, contact Bob Breithaupt, Assistant Professor of Music-Percussion, Capital University, Columbus, Ohio 43209, or call (614) 236-6234.

DINAH GRETSCH NOW ARTIST ENDORSEMENT DIRECTOR

Dinah Gretsch has assumed full responsibility and authority for the administration and future planning of all Gretsch Artist Endorsement Programs. Endorsing artists and Friends-Of-Gretsch participating artists presently number 85 popular musicians. Several are internationally known, and all are exceptional talents who have earned a high degree of popularity.

"In January of 1985, when we announced our acquisition of the Gretsch Company, we said we were very pleased to have it back in the family again," states Fred Gretsch, President. "And, it seems very appropriate to now have Dinah—one of the family—closely associated with our ongoing, important artist-support programs." At the recent Percussive Arts Society International Convention in Los Angeles, 24 of Gretsch's endorsing artists met with Dinah and with each other. Says Dinah, "It was a unique occasion; you just knew that the kind of concentration of strong talent that we had there doesn't often happen. Their vitality, and the vitality our people have for making Gretsch drums, are closely related."

Dinah Gretsch is Executive Vice President of Fred Gretsch Enterprises, Inc., as well as a financial specialist. She is also Mrs. Fred Gretsch.

PHIL COLLINS HEADS LIST OF NOBLE & COOLEY ARTISTS

Phil Collins, noted solo artist and drummer for Genesis, heads a list of drummers currently using Noble & Cooley snare drums, either full-time or for special performance needs. That list includes Kenny Aronoff, Larry Bunker, Peter Erskine, Larrie Londin, Joe Porcaro, Prairie Prince, John "J.R." Robinson, Steve Schaeffer, Everett Silver, Steve Smith, and Paul Wertico.

"Obviously, we're thrilled," says Noble & Cooley Sales Manager Jonathan "Jay" Jones. "If we've come this far in 18 months with just snare drums, just think where we'll go this year with the addition of our new *Classic SS* drumsets." For more information regarding Noble & Cooley artists, write Noble & Cooley, Artist Relations Department, Water Street, Granville, MA 01034.

DEJOHNETTE CONCERT AND CLINIC

Jack DeJohnette, multi-directional drummer, pianist, and composer, will be in residence at the University of Arkansas at Little Rock on April 27 and 28, for a concert and clinic. DeJohnette's appearance is sponsored by Sonor Drums (for which he is now endorsing the *Sonorlite* line), the National Endowment for the Arts, and the Donaghey Foundation. U.A.L.R.'s Little Rock Jazz Machine and Latin Percussion Ensemble will join DeJohnette for the concert. For additional information, please contact Allen Kelly, U.A.L.R., Music Department, 33rd & University Ave., Little Rock, AR 72204.

LONDIN, KRAMER, AND OTHERS JOIN PEARL

Pearl International recently announced that Larrie Londin, noted Nashville studio player, has returned to Pearl as an artist endorser. Also recently signed to Pearl are Aerosmith's Joey Kramer, Brazilian drummer Ivan Conti of Azymuth, and Tommy Dimitroff of the heavy rock group Heaven. Information on these artists and their availability for clinics can be obtained from Pearl International, Inc., Attn: Artist Relations Dept., P.O. Box 111240, Nashville, TN 37222-1240.

continued on next page

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PAISTE'S LONDON SHOW

What was described as "The Paiste Christmas Party" took place last December in one of the University of London's large lecture theaters. The event was organized by Gary Mann, Paiste's U.K. sales manager, and was hosted by Jon Hiseman.

Jon started the evening by demonstrating the various choices of sounds from Paiste cymbals, assisted by Gary Mann. To add spice to what was essentially the sales talk section of the evening, Jon also presented Simon Kirke and John Marshall, who sat behind their kits and demonstrated the cymbals in a rock and jazz setting, respectively. Simon and John finished the first set by each playing a short solo. The contrast between the two players helped to underline the range and versatility of Paiste cymbals. Simon played some nice, solid, "in-the-pocket" stuff, while John explored sound textures, and, at one point, played a finger cymbal on a tom-tom.

The second half of the evening was opened by some young drum corps players who were the percussion section of The Thurrock Marching Brass. It was interesting to see how the primarily drumkit-oriented audience—who seemed rather restless when the corps players came on—warmed to these young percussionists and applauded enthusiastically after they had proven themselves with a couple of beautifully executed pieces.

Jon Hiseman next introduced John Keeble of Spandau Ballet, who played a solo and then came forward to answer questions about electronic versus acoustic drums, and recording and stage miking techniques. John was followed by the ebullient Nicko McBrain of Iron Maiden. Nicko played a solo and then delighted his audience with an impromptu stand-up comedy routine. He answered some questions intelligently, but made the most impact with his wisecracking London humor.

Top of the bill was Carl Palmer. As expected, his solo left most of the people in the audience with their mouths agape. Many of the questions to Carl were about his career, but he did answer some technical points as well, regarding the single-handed roll and playing the bottom hi-hat cymbal with the left hand. As a finale, Carl brought back Nicko McBrain and John Keeble for a drumkit trio, but he managed to have the last word himself with a thunderous roll on a large Paiste gong. What else?—*Simon Goodwin*

Wertico And Danelli To Endorse Barcus-Berry Drum Pickups

Photo by Rick Malkin

Paul Wertico, of the Pat Metheny band, and Dino Danelli, of Little Steven & The Disciples of Soul, are currently using the new Barcus-Berry professional drumhead pickup. According to Product Manager Tony Brewer, Paul and Dino will be using the sensor units in their dual capacities as sound reinforcement mic's and triggers for electronic devices.

JIM CHAPIN MASTER CLASS/CLINICS

Jim Chapin recently spent three days teaching private lessons and presenting two master class clinics at Drum Headquarters in St. Louis, Missouri. Topics covered included the Moeller Method, pull-out accents, and several concepts from the yet-to-be-released *Chapin Book III.* This event was the twelfth in a continuing series of major artist clinics presented by Drum Headquarters in the past two and a half years, ranging from limited-attendance, in-store master classes (50-80 people) to full-blown auditorium clinics (300-450 people). For information about upcoming events, contact Drum Headquarters, 7369 Manchester, St. Louis, MO 63143, or call (314) 644-0235.

NEW CLINIC/TEACHING SERIES

Believing that it is important for aspiring professional drummers to be exposed to those drummers who have already "made it," Dave Beck, of Mom's Musicians General Store in Louisville, KY, has inaugurated a new clinic and teaching series by top drummers. In the past year, the store has featured clinics with Chester Thompson, Phil Ehart, Tommy Aldridge, Casey Scheuerell, and Sandy Gennaro. In addition, Aldridge, Scheuerell, Gennaro, and Kenny Aronoff have each spent a day giving private lessons at Mom's.

Along with the clinics and teaching, Mom's is trying to help drummers become better educated about equipment, as well. Towards that end, the store has presented a cymbal clinic with Paiste's Jeff Neuhouser, and a drum-tuning clinic with Yamaha's Mike Swaffer. And finally, drummers who are passing through town, but don't have time for a clinic, are invited to stop by for autograph sessions. Bobby Blotzer and Tico Torres are two of the drummers who were able to spend a couple of hours at the store in recent months.

According to Dave Beck, "Hopefully, by attending our events, our customers can gain the knowledge and information they need to achieve their own goals. Also, they can see that these world-class players are warm, caring people, and not supernatural beings." For information on upcoming clinics and private teaching sessions, contact Dave at Mom's Musicians General Store, 2920 Frankfort Ave., Louisville, KY 40206, or call (502) 897-3304.

P.I.T. ELECTRONIC PERCUSSION CURRICULUM

The Percussion Institute of Technology in Hollywood has begun a comprehensive hands-on program on the high-tech aspects of modern percussion. The six-month course includes electronic drumkits, drum machines, drum sequencers, programming, sampling, triggering, MIDI, time coding for video and television, and interfacing with keyboard synthesizers. It is offered as an elective course for third- and fourth-quarter students at the noted percussion school. According to course creator and instructor Alan Vavrin, "In recent years, there has been a surge of technology in the percussion field. This new form of drumming has brought with it new terminology, techniques, sounds, and equipment. By giving our students a wide spectrum of exposure to everything that's happening in music today, we are preparing them ultimately to be able to handle any performing or studio situation that arises. Plus, it's a whole lot of fun!"

The instruments used for the P.I.T. Drum Tech curriculum are provided through the courtesy of the major manufacturers. The units currently used are the *LinnDrum* drum machine, the Simmons *SDS7* drumkit, and the Marc *MX]* + triggering unit. To further augment the classroom instruction, demonstrations, and videos, the program also features guest artists and manufacturers' product demonstrations. For more information, contact P.I.T. at 6757 Hollywood Blvd., Hollywood, CA 90028, or call (213) 462-1384

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Photo: Ron Lee

Vinny Appice of Dio

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JUST DRUMS

EQUIPMENT IN MD: CORRECTIONS

In our January issue of this year, we ran a feature entitled, "Equipment In MD: An Historical Overview." In the main body of that feature, we stated that the *Free Floating System* snare drum by Pearl preceded the CB-700 *FFS* snare by several months, thereby giving the impression that the CB-700 snare was a copy of the Pearl. Alex Fraser, of CB-700, has informed us that the original patent was and is owned by CB-700, and was in fact licensed to Pearl by CB-700. Both companies offered a snare drum at about the same time; Pearl's ads simply appeared before CB-700's by a few months.

Another section of the same feature was a "Where Are They Now" look at products that were no longer being manufactured. Included in that section was the Pneumatic Seats *Air Chair,* a drum throne with an inflatable seat. We have since been informed by the manufacturer that, although the *Air Chair* is not being aggressively marketed, it is still in production and is available on a per-order basis. For further information, please contact Pneumatic Seats, Inc., at 5 South Street, St. Johnsbury, VT 05819, or call (802) 748-4495 or 748-2678.

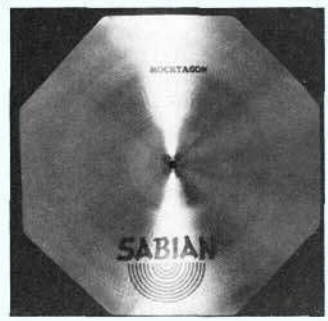
IMPACT BASS DRUMS

Impact drum outfits now offer 16x22 and 16x24 power bass drums as options. The deeper fiberglass shells were designed to produce greater volume and increased projection, while still boasting half the weight of conventional drums. For more information, write Impact Industries, Inc., 333 Plumer Street, Wausau, WI 54401 or call (715) 842-1651.

C-T AUDIO DEVELOPS ACOUSTIC PERCUSSION TRIGGER

C-T Audio—inventor of the unusual *C-ducer* "tape" microphone—has developed a technique for triggering electronic drum "brains" from any conventional acoustic drumkit, while simultaneously miking the drums. The *A.P. T. (Acoustic Percussion Trigger)* uses *C-ducer* contact mic's positioned inside each drum to be miked. The *C-ducers* are connected to the *A.P.T.* electronics, which provide four outputs: Trigger "A" (used instead of electronic drumpads to trigger any of the percussion "brains"—Cactus, Simmons, Tama, etc.); Trigger "B" (used to trigger studio-type drum machines—Linn, Oberheim, etc.); and two audio outputs (Hi-Z unbalanced and Lo-Z balanced), which provide the miked, acoustic sound of the drumkit at studio quality. This signal can be used on its own for recording and amplification, and can also be mixed with the triggered signal from the electronic drum "brain" to achieve an unprecedented depth and versatility of sound. The *A.P. T.* is available in two- and five-channel formats, and is supplied with two or five *C-ducer* tapes accordingly. For further information, please contact Andre Walton, President, C-T Audio Marketing, Inc., at 5722 Hickory Plaza Drive, Suite B3, Nashville, TN 37211, or call 1-800-CT AUDIO.

SABIAN EXPANDS LEOPARD AND ROCKTAGON LINES



For the second time in just a few months, Sabian has released major new additions to its special lines of rock cymbals. The HH *Leopard* line has been expanded from the original 20" and 22" rides to include a 12" splash, 14" hi-hats, 16" and 18" crashes, and an 18" Chinese. The popularity of the line is attributed to the clear, precise stick definition produced by the cymbals, with no overtone buildup, which are characteristics produced by the hand-hammering process and the elimination of lathing on the cymbals.

Also new is a 16" *Rocktagon* crash, a follow-up to the 18" model introduced several months ago. These unique eight-sided cymbals were developed for the rock drummer who wants powerful visuals and powerful sound. The 16" model is slightly higher pitched and brighter than its predecessor. All of the new cymbals are available through Sabian dealers everywhere.

"GLOW IN THE DARK" STICKS FROM PRO-MARK

New *Lightning Bolt* sticks from Pro-Mark glow in the dark without the aid of batteries, electrical cords, chemicals, or special equipment. The sticks, said to produce an intense glow in a darkened room, are "charged" by a few moments' exposure to ordinary incandescent or fluorescent lighting prior to each use. The process can be repeated for the life of the stick. Since there is nothing to wear out or replace after each use, Pro-Mark believes that *Lightning Bolts* are actually very economical to own. For more information, contact Pro-Mark Corporation, 10706 Craighead Drive, Houston, TX 77025.

CLAW SPLASH CYMBAL HOLDER FROM LP

LP's *Claw* Splash Cymbal Holder makes possible the convenient mounting of a splash cymbal, without the need for an additional stand. The unit is most often attached to mounted tom-toms. Improved features of the *Claw* have made possible a device capable of undergoing the stress that a splash cymbal holder faces. Those features include closer tolerance pinning and thread tapping, as well as a pointed clamping screw with matching "V" groove to prevent rotation under hard play. See your LP dealer, or contact Latin Percussion, 160 Belmont Avenue, Garfield, NJ 07026.

HENRY ADLER VIDEO

Paradiddle Productions is pleased to announce its entry into the music instructional video market with *Hand Development Technique,* featuring Henry Adler. Mr. Adler's reputation as a teacher, author/publisher, and communicator is well-known. His former students include Buddy Rich, Louie Bellson, Roy Burns, Sonny Igoe, and countless others. *Hand Development Technique* demonstrates Henry's unique approach, which was developed over many years of playing and observing others. The video runs one hour and 43 minutes, and is intended for students and teachers alike. Contact Paradiddle Productions, Route 4, Box 269, Pound Ridge, NY 10576, or call (914) 764-4706.

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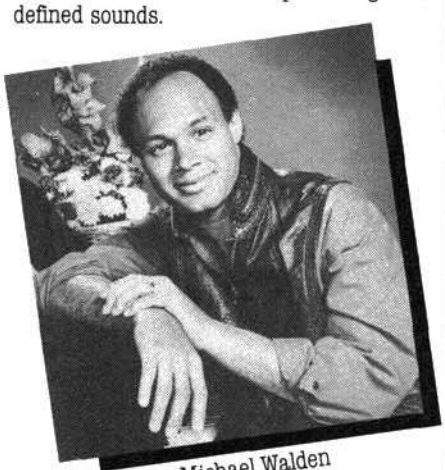
Two drummers who are presently producing some of the finest albums for other artists are **Keith Forsey** and **Narada Michael Walden!**

Keith, whose latest production talents can be heard on albums by **Billy Idol** and **Nina Hagen** insists... "the clarity of my records has little to do with technology, it's just a choice of parts and choice of frequency between the instruments. Each instrument should have personality." As a drummer, he realized this at an early age when he chose his Paiste 2002 cymbal set-up. Since those early days in Munich with **Giorgio Moroder** backing **Donna Summer,** to the gigantic success of Flashdance (What A Feeling), Keith and his 2002's have been producing clear defined sounds.



Narada Michael Walden

Our other featured producer, Narada Michael Walden, doesn't really like the title "producer". Although his talents have been brought to the forefront with soul celebrity **Aretha Franklin's** "Who's Zoomin' Who" album. Narada sees the producer's job more as a coach. "I have to inspire somebody to keep pushing, to dig deeper or go higher. To me, good drummers are like that. In a band they're the heartbeat, the pushers!"

Narada has done some "pushing" with the best in his time, including **John McLaughlin** and **Jeff Beck.** His explosive style of playing and his creative urge reflect on his choice of cymbals –
Paiste . . . Who's making todays sounds?

For further information please contact

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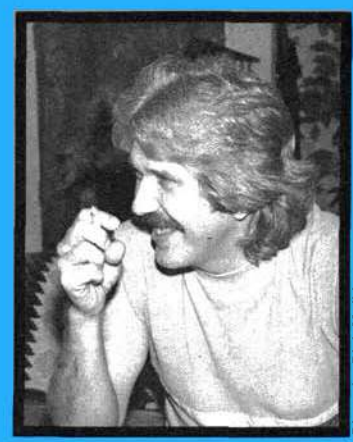

Photo by Rick Malkin

CRAIG KRAMPF

also:

TERRY WILLIAMS
of Dire Straits

JOE ENGLISH

ALEX COOPER

and much more...
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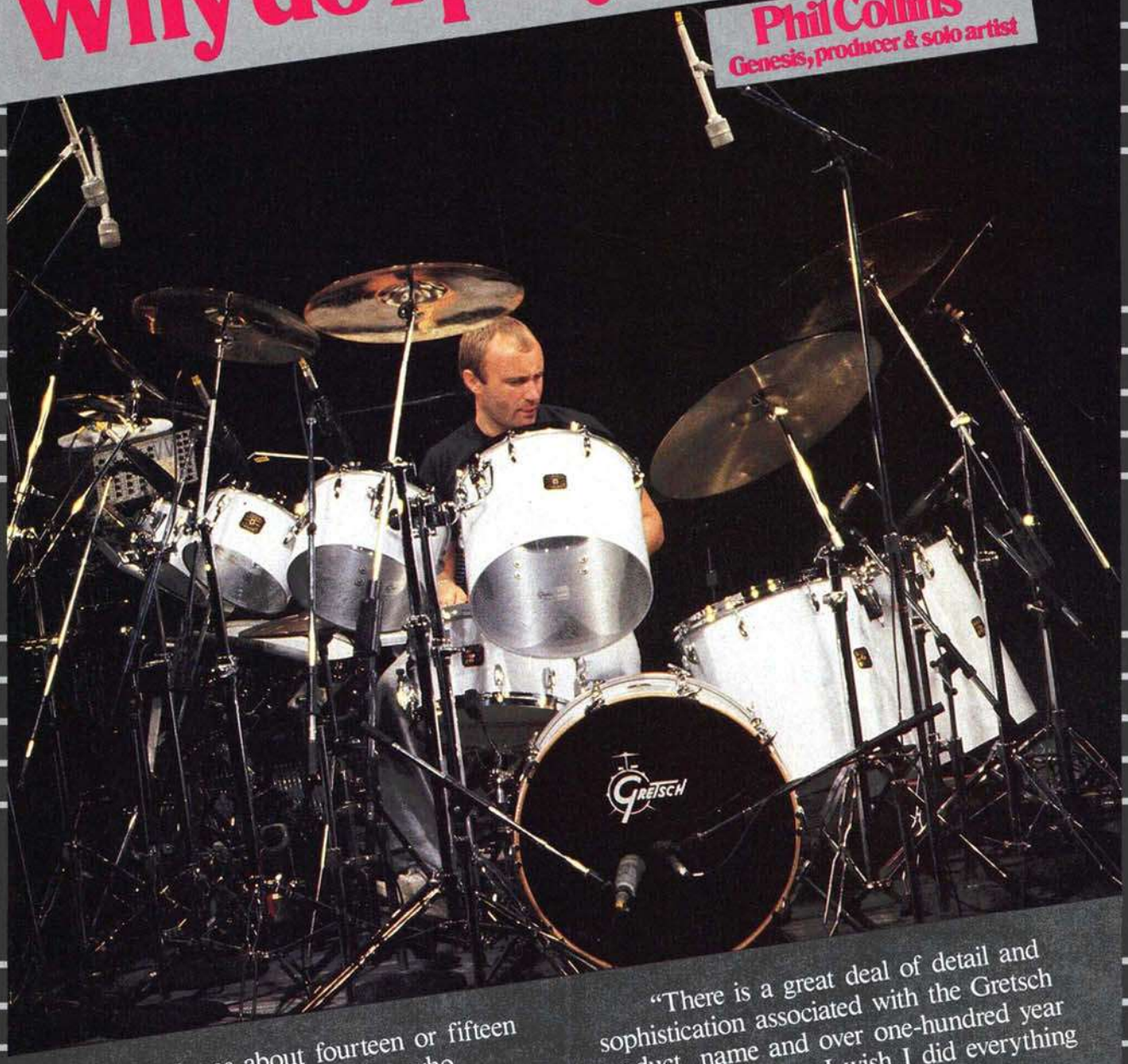
Why do I play Gretsch?

Phil Collins
Genesis, producer & solo artist



"When I was about fourteen or fifteen years old, a good friend of mine who played drums in Joe Cocker's grease-band was playing Gretsch. I persuaded him to sell me his kit. From that moment, I was a Gretsch player. I still own that kit and it still sounds great today."

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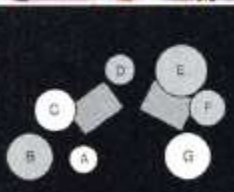
G. 17" Paper Thin Crash
H. 18" Thin Crash
I. 19" K. China Boy



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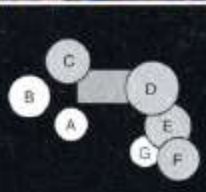
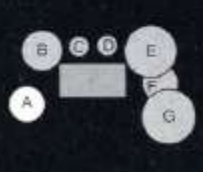
D. 12" A. Splash
E. 22" K. Ride
F. 16" K. Dark Crash
G. 20" Z. *Power Smash*



PETER ERSKINE

A. 13" Z. *Dyno Beat Hi Hats*
B. 16" Z. *Light Power Crash*
C. 17" Crash Ride Brilliant
D. 20" K. Ride
E. 18" K. Flat Top Ride
F. 16" Swish With Rivets
G. 12" Z. *Splash*



SLY DUNBAR

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B. 16" Thin Crash
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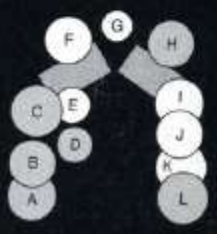
D. 8" K. Splash
E. 19" Thin Crash
F. 17" K. China Boy
G. 20" China Boy Low



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L. 20" Platinum Medium Crash

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